

IN THIS ISSUE: SIR WALTER SCOTT AND MUSIC—By William Saunders

# MUSICAL COURIER

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**ESTHER KAHN WEINRAUB**, dramatic soprano, gave a program recently at the New York studios of Irma Swift. Early in the spring Miss Weinraub will be heard in recital at Steinway Hall.



**LOUISE ARNOUX** adds her French character songs to the weekly "Sunday Nights at Nine" programs at the Barbizon-Plaza, New York.



**TWO FRIENDLY VIOLINISTS**, Grisha Goluboff and Mischa Elman, out on the wintry sea, aboard the SS. Bremen. (Photo by Richard Fleischhut.)



**EIDE NORENA**, Norwegian soprano, as Juliet. It is said that she may make her Metropolitan Opera debut in this role. (Photo by G. Marant, Paris.)



**BENNO RABINOF**, violinist, was heard in recital December 2 at Carnegie Hall, New York.



**PHILIP MANUEL AND GAVIN WILLIAMSON**, who have been specializing for the past few years in duo-harpsichord recitals, were soloists on the Chicago Symphony Orchestra program, December 27. They presented Bach and Couperin compositions for two harpsichords and various other instruments.



**CHARLOTTE GADSKI-BUSCH**, daughter of the late Johanna Gadschi, is conducting a school of opera in Berlin. (Photo by Byk.)



**HAROLD SAMUEL** returned to this country early this month for his second consecutive season here. His first public recital will take place January 8 at Town Hall, New York; the second, in the same auditorium, February 11.

**YEHUDI MENUHIN AND SIR THOMAS BEECHAM** on the stage of Albert Hall, London, during a concert which enlisted the young violinist, the London Philharmonic's conductor, and Sir Edward Elgar, who conducted his own violin concerto with Menuhin as the soloist. Cabled reports place the attendance at 10,000.



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## Werner Janssen's Louisiana Suite Scores Success in Rome Concert

Molinari Sponsors Young American's Work—Casella, New Head of Philharmonic Academy, Offers Interesting Novelties—Milan Scala Orchestra Premiers New Respighi Opus

By RAYMOND HALL

ROME.—America had her innings at the Augusteo, when Werner Janssen's symphonic suite, *Louisiana*, was warmly acclaimed by a crowded hall at its baptismal performance by Bernardino Molinari. The American colony was out in force to pull for their countryman, but aside from this manifestation the Rome public was spontaneous and liberal in its applause—a gratifying spectacle when one recalls certain hostile demonstrations toward modern works in the past.

Mr. Janssen, who is a New Yorker and only thirty-two years old (a former pupil of Frederick Converse), has been for the past two years a music scholarship student at the American Academy of Rome. He had already become favorably known here by his two works for quartet, *American Kaleidoscope* and *Miniature Fantasia*, performed last season by the Quartetto di Roma at the Philharmonic Academy.

The *Louisiana Suite* was composed at various periods during this year and last. It is based on Southern themes evoking the historical and romantic associations of its geographical background. It is in four movements, played without pause, each thematically and structurally distinct from the others, but closely related through recurring motives. The first and third movements follow the sonatina form. The themes comprise an old French melody of New Orleans, negro vendor's street cries, a river steamer song (*The Glendy Burke*), and cadenced chant of a railway labor gang, and Dixie.

A VIGOROUS TALENT

The work reveals at once a vigorous musical talent and a *métier* that is excellent in many points, particularly in orchestration. Its art appears still in the formative process. One senses a gifted young craftsman of fertile fantasy and good technical equipment who is not yet mature in his sense of style and structure. In this, as in some previous scores, Janssen has avoided a facile recourse to jazz and spirituals. He has taken unhackneyed themes and salient rhythms, of evocative local color, and presented them with undeniable effectiveness. His treatment of them is modern, both as to scantiness of development and harmonic-instrumental dress. This latter is, in fact, often at variance with their character, whereas the first impression is of a fragmentariness more in keeping with the rhapsodic than the symphonic form.

Toward the end Janssen probably achieves his finest writing. Here there is less dispersion of line, and more concern with musical logic and development. There is incidentally less polytonality and an orchestral palette of an opulence often astonishing in an artist of his age. On the Dixie theme forming the last episode Janssen has con-

structed a solid fugue, stimulating in its clever rhythmic treatment. This dashing and orthodox finale probably was a large factor in the success of the piece, since the perplexities caused by the earlier parts were by then willingly forgotten. All in all, *Louisiana* shows excellent promise, and one awaits better things from Mr. Janssen.

The opening of the Augusteo symphonic season, a week before, brought Bernardino Molinari back to his home after his recent Berlin demonstration in the cause of good will between the Black Shirts and the Brown. Molinari is continuing his praiseworthy custom of presenting a novelty at each concert, whenever possible. His hospitality toward contemporary composers has brought to a hearing many interesting works and has helped to freshen up programs which otherwise have not been conspicuous for taste or modernity.

NOVELTIES AND NOVELTIES

Unfortunately the conductor's choice of new scores has not, on the whole, been a particularly happy one. His policy, granting he has a free hand, appears to be dictated by an eclectic liberality rather than by a severe selective process based on definite qualitative criteria. Side by side with deserving new scores Rome's symphony fans



WERNER JANSSEN

have been regaled with considerable trash, or useless and impersonal pastiches by imitators of Strauss *et al.* An instance of this was Rosario's symphonic poem, offered at the inaugural concert. It is just another amateurish effort, utterly devoid of ideas and artistic dignity. One is led to ask whether this excessive hospitality toward unperformed works of whatever character (or lack of it) would not more usefully be supplanted by a carefully considered organic educative plan

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## Operatic Combine in London May Not Last, Beecham Hints

Conductor Awaiting Developments—Presents Rarities at Philharmonic Concerts—New Bax Symphony Performed—Sir Edward Elgar Seventy-Five—L. S. O. Has New Mæcenas—Many Recitals

By CÉSAR SAERCHINGER

LONDON.—English opera seemed to have taken another step forward when, a few days ago, Sir Thomas Beecham fresh from recent symphonic triumphs with his London Philharmonic, appeared as the conductor of two dramatic works of native origin at the Old Vic. Separated by two and a half centuries, Purcell's *Dido and Æneas* and Arthur Benjamin's *The Devil Take Her*, suggested that there is not only an English tradition but a renaissance. The first is a masterpiece which ranks indubitably with the best of its contemporaries; the second the most promising effort of recent years, and a proof that English genius for merriment has a place not merely in musical comedy but on the operatic stage. Some day historians may even find a continuity of development in which Purcell, *The Beggar's Opera*, Gilbert and Sullivan and the Neo-Georgians are equally concerned.

*The Devil Take Her* was discussed in the Musical Courier on the occasion of its first performance at the Royal College of Music. It is a brilliant, scintillating score, set to a book which is a variant of the old tale about the dumb wife. It is a trifle, but enough to arouse hopes. Sir Thomas' performance had the advantage of such excellent singers as Tudor Davies, Sumner Austin and Joan Cross. The last-named two also took the leading roles in *Dido and Æneas*, conducted by Laurence Collingwood, one of England's most competent musicians.

The occasion was a festive one and called for the customary speech from Sir Thomas; and this speech it is which caused me to use the word "seemed" in the opening sentence of this letter. Barely three weeks ago it was announced that the great hoped-for amalgamation of British operatic forces was an accomplished fact; Sir Thomas' speech, cryptic as it was, seemed to indicate a hitch. "The lions," he said, "had lain down with the lambs" and for three weeks there had been perfect peace. He added that for his part he would keep that peace for another three weeks. Taken together with the fact that the Covent Garden Estates Ltd., who own the Royal Opera House, have not yet renewed

the lease to the opera syndicate, this reference to lions and peace is most ominous.

CULTIVATING THE UNUSUAL

In his orchestral programs during the past fortnight Sir Thomas has been cultivating that reputation for the unusual (if not novel) to which he owes his popularity with the intelligentsia. He seems to have a horror of the obvious, which is healthy enough, but in escaping it he often quite unnecessarily espouses the second-rate. Thus we had, at the Sunday Philharmonic concerts, not Dvorak's *New World Symphony* but his *Golden Spinning Wheel*; not Tchaikovsky's *Pathétique* but his third symphony; not a concerto grosso by Bach but one by Locatelli; not one of Delius' happier scores but an excerpt from the early opera *Koango*, rediscovered in the cellar of a music publishing firm (which is not necessarily a claim to immortality).

Again at the latest Royal Philharmonic concert we heard, not a Haydn symphony, but one by Boccherini; not Strauss's *Don Juan* but his earlier *Macbeth*. This last, incidentally, came in for quite a thrashing by the loyal critics, who compared it unfavorably with Delius' *Paris* on the same program (which, unlike *Macbeth*, is counted among

(Continued on page 7)

## Elgar Writes Symphony at Seventy-five

LONDON.—Sir Edward Elgar, whose seventy-fifth birthday has just been celebrated in a series of orchestral concerts by the British Broadcasting Corporation, is completing a symphony especially written for and dedicated to the corporation. This will be his third symphony, the second having been written in 1911. It is the first major symphonic work to come from his pen since *Falstaff*, composed twenty years ago. Great surprise has been caused by the announcement, and the B.B.C. acknowledges the good offices of Sir Landon Ronald, who has persuaded the veteran composer to accept this commission.

C. S.

## Radio City Music Hall Opens With Gala Program

Opera and Concert Features Combine with Dance and Vaudeville Numbers in Magnificent Auditorium

The long heralded, publicized, and much talked of event came to pass last Tuesday evening, when, under the direction of "Roxy" (S. L. Rothafel), the Radio City Music Hall was opened in Rockefeller Center. The new auditorium faces on Sixth Avenue, and its front takes up the block between Fiftieth and Fifty-first Streets.

The auditorium and building generally have been described in the Musical Courier as well as in the daily papers all over the world, and therefore it need only be added at this time that architecturally, electrically, murally, mechanically, and visually, Radio City Music Hall comes up to all expectations. It is, too, probably the largest theatre in the world, and holds 6,200 persons. There will be two performances a day, at prices ranging from \$2.50 to fifty cents. The style of entertainment is designed to offer everything except moving pictures, for which there is a special house which opened this week also.

Aside from its vast splendors, remarkable lighting, huge looped curtain, and revolving and lifting stage, the Music Hall is also beautiful and intimate. In shape the chamber is something between a semi-circle and an oval. It has a series of arches as a roof, large comfortable chairs (supplied with tiny electric lights by which to read the program) and is excellent acoustically.

A vast and notable audience was on hand for the opening performance. The program, much too long, ended at nearly 1 a. m. It consisted of a mélange of vaudeville, spectacle, concert (Vera Schwarz and Tuskegee Chorus), opera (an abbreviated version of *Carmen*), circus, dancing, pageantry, and a dash of not very successful comedy. Evidently humor is not intended to play much of a role in a show planned to surprise chiefly through magnitude.

A "Symphony of the Curtains," opened the proceedings. Then followed a meaningful Dedication, written by Martha Wilchinski; Ferde Grofé's spirited and finely scored Radio City overture; the big ballet, headed by Patricia Bowman; Vera Schwarz singing, with much Viennese pep, a waltz by Johann Strauss; the lovely toned and perfectly trained Tuskegee Choir; Harald Kreutzberg and Martha Graham, each in a dance scene of gripping power; Ray Bolger and Doctor Rockwell, comedians; Weber and Fields (and the latter's daughter, Dorothy, a hollow toned disease); and the aforementioned *Carmen* (at midnight) in which Coe Glade, looking truly gipsified and lovely, sang and acted with striking effect, and Titta Ruffo, looking and seeming out of place, and not in good voice, was the Escamillo.

Erno Rapee did marvels, conducting nearly every number, and having his forces in hand with a skill and success that only superior ability and long training could achieve.

It was an impressive opening night and Roxy and his huge enterprise are off on an auspicious start.

## Covent Garden May Be Demolished

LONDON.—The London opera situation, supposed to have been settled by the recent amalgamation scheme reported in the Musical Courier, is further complicated by the report that the Royal Opera House, Covent Garden, is to be pulled down, to make way for a new street flanked by warehouses. Plans to this effect have been submitted to the building authorities by the Covent Garden Estates, Ltd., the owners of the property and the famous market surrounding it. The opera syndicate's lease expires at the end of this year, and has not been renewed. This news has come as a bombshell to music-lovers.

Nevertheless the public is assured by the syndicate that the usual spring season of international opera will be given in May and June. It will, however, probably be the last, and London will then see the twilight of nearly two centuries of operatic glory on the old site. No plans for a new opera house have been made, though various projects are up for consideration, as soon as the new opera combine under Beecham is definitely constituted.

C. S.

## Emperor Jones to Be Given Next Saturday

The world première of Louis Gruenberg's opera, *Emperor Jones*, after Eugene O'Neill's play, with Lawrence Tibbett in the title role, is scheduled for the afternoon of January 7. Besides Mr. Tibbett, the cast holds Marek Windheim (Henry Smithers), an old native woman (Pearl Besuner), and the Congo Witch-Doctor (Hensley Winfield). Tullio Serafin is the conductor. The new opera will be followed by Pagliacci.

## Coates Cancels Russian Contract?

LONDON.—Albert Coates, eminent British conductor, who has been in charge of the Moscow Opera House for some two years, has, according to the London Daily Telegraph, cancelled the remainder of his contract with the Soviet cultural authorities, and is returning to England at once.

C. S.



# SIR WALTER SCOTT AND MUSIC

By WILLIAM SAUNDERS

ON September 21, 1832, Sir Walter Scott, than whom, with the single exception of William Shakespeare, probably no other writer has given more universal pleasure, or has exerted a greater influence upon the development of literature in Europe, breathed his last in Abbotsford House, the beautiful mansion which he had erected on the banks of the River Tweed, to be forever the seat of the family, of which he fondly hoped to be the patriarch and founder. But alas for human hopes and ambition. The present owner of Abbotsford is Scott's great-great-grandson, Sir Walter J. Maxwell-Scott, but by every step in the succession—three in all—his descent has been through the female line. Never-



SIR WALTER SCOTT

theless the "Wizard," as he was affectionately called during a considerable part of his lifetime, and continuously since his death, has perpetuated his name and fame by what is even more to be desired than a lordly lineage and proud descent,—the undying love and perpetual admiration, not only of his fellow-countrymen, but of millions of individuals of every other nationality in the civilized world, myriads of whom probably have known scarcely a word of the language, not to say the dialect, in which he wrote.

It was as a translator and collector of ancient folk ballads, and as an original poet, that Sir Walter Scott first achieved fame in Europe. While in every case his purpose and aims were purely literary, no one who has any knowledge of the Border Minstrelsy and the poems, both great and small, which fell in rapid succession from his pen, can dispute or deny the strong rhythmical charm, or the sweet lyrical quality of practically everything that he ever wrote or edited. Yet the fiction that Scott was unmusical originated at an early period of his career, continued all through his life, and has persisted even to the present day. I fear that Scott himself, who was always too modest regarding his own accomplishments, was the culprit who first "started the hare" and Lockhart, his son-in-law and biographer, who was notoriously unmusical, so far from doing anything to dispel the fiction, actually went out of his way to advertise it. In Sir Walter's autobiographical fragment prefixed to Lockhart's Life, he states: "My mother was anxious we should at least learn Psalmody; but the incurable defects of my voice and ear soon drove my teacher to despair." So far from this being actually the case, however, Scott's teacher, "the late Alexander Campbell, a warm-hearted man, and an enthusiast in Scottish music, which he sang most beautifully," never allowed that he had a bad ear; but contended that if he did not understand music, it was because he did not choose to learn it. The truth of this, as I hope to show, was borne out by many incidents in Scott's later career, and by numberless references to the art in his works and in the famous Journal which he kept during the last seven years of his life. Scott indeed admits as much in the sentence which follows the remark regarding the defects of his voice and ear: "It is only by long practice that I have acquired the power of selecting or distinguishing melodies; and although now few things delight or affect me more than a simple tune sung with feeling, yet I am sensible that even this pitch of musical taste has only been gained by attention and habit, and, as it were, by my feeling of the words being associated with the tune. I have therefore been usually unsuccessful in composing words to a tune, although my friend Dr. Clarke, and other musical composers, have sometimes been able to make a happy union between their music and my poetry."

He was the opposite from Scotland's National Bard, Robert Burns, in the latter re-

spect, Burns having invariably written his lyrics to fit old Scottish folk tunes.

As an example of Sir Walter Scott's habit of self-depreciation, two characteristic anecdotes may be given here. When Alexander Campbell, the music teacher, "attended us in George's Square," says the novelist, "our neighbour, Lady Cumming, sent to beg the boys might not be all flogged at the same hour, as, though she had no doubt the punishment was deserved, the noise of the concord was really dreadful." Lady Cumming herself had obviously, a grim sense of humor. The second story refers to the poetry and it is told by James Ballantyne: "I remember going into his (Scott's) library shortly after the publication of the Lady of the Lake, and finding Miss Scott (who was then a very young girl) there by herself. I asked her—'Well, Miss Sophia, how do you like the Lady of the Lake?' Her answer was given with perfect simplicity, 'Oh, I have not read it: papa says there's nothing so bad for young people as reading bad poetry.'"

## MUSIC IN SCOTT'S FAMILY

I say then, that, in spite of Sir Walter's own testimony to the contrary, he had both a good ear, and an exquisite taste for music. The mistake he made was in treating the art as one of the Eleusinian Mysteries, only to be understood by the initiated. This attitude, fostered by a certain class of professional, is unfortunately one of the most potent hindrances to the universal acceptance of the best music even today. When left to himself and to his own judgment, Scott's taste was seldom at fault and there are few

tically every writer who has dealt with the subject since his time. "To other musical performances, he was dutiful, and often a pleased listener; but I believe he cared little for mere music—the notes failed to charm him if they were not connected with good words, or immediately associated with some history or strong sentiment, upon which his imagination could fasten."

All the evidence, I think, points the other way. Even when Scott most protests his lack of appreciation he only accentuates the contrary more strongly. On July 28, 1827, for example, "We heard Sandie's violin after dinner—Whose touch harmonious can remove, the pangs of guilty power and hopeless love. I do not understand or care about fine music; but there is something in his violin which goes to the very heart."

During his visit to Paris in 1826, accompanied by his daughter Anne, Sir Walter visited the Tuileries and they were "conducted by an officer of the Royal Gardes du Corps to a convenient place in the chapel, where we had the pleasure of hearing the grand mass performed with excellent music," yet, only two evenings previously, they had gone to the Italian Opera and heard Figaro. "Anne liked the music," writes Scott, "to me it was all caviare." One would now give a good deal to know who was the composer of the "excellent music" to which the grand mass was set.

On another occasion—July 30, 1827,—we find recorded in the Journal: "We again had beautiful music after dinner. The heart of age arose. I have often wondered whether I have a taste for music or no. My ear



Photo © by William Saunders

## ABBOTSFORD HOUSE,

the family residence built by Sir Walter Scott, now the seat of his great-great grandson, Sir Walter J. Maxwell-Scott, Bart.

novelists who have introduced as many references to music into their works with so few errors as he has done, even when dealing with abstruse theories and intricate technicalities. It is quite inconceivable also, that he alone of a family which, from stray notices here and there, we know to have been by no means unmusical, should have been as deficient in ear and musical skill as he would have us believe. His eldest brother, Robert "sung admirably," although he says that "Robert was the only one of our family (meaning his brothers and sisters) who could sing," but his father "was musical, and a performer on the violoncello at the Gentlemen's Concerts." And his two daughters Sophia and Anne were both accomplished musicians. Lockhart informs us that: "Sir Walter listened to the music of his daughters which was all congenial to his own taste, with a never-failing enthusiasm. He followed the fine old songs which Mrs. Lockhart sang to her harp with his mind, eyes, and lips, almost as if joining in an act of religion."

Sophia's taste lay more in the realm of Scottish national music than in that of the classics, but Anne's inclination was rather towards the latter. Under date December 7, 1825, we find this entry in the Journal: "Dined quiet with Lady S and Anne. Anne is practising Scots songs, which I take as a kind compliment to my own taste, as hers leads her chiefly to foreign music. I think the good girl sees that I want and must miss her sister's peculiar talent in singing the airs of our native country, which, imperfect as my musical ear is, make, and always have made, the most pleasing impression on me."

Here again he puts too much stress upon the supposed imperfection of his ear. Lockhart takes him at his own valuation, and has, unfortunately, been followed by prac-

tically every writer who has dealt with the subject since his time. "To other musical performances, he was dutiful, and often a pleased listener; but I believe he cared little for mere music—the notes failed to charm him if they were not connected with good words, or immediately associated with some history or strong sentiment, upon which his imagination could fasten."

The real test of Scott's musicianship however took place in January, 1828, when the great pianist of the age, Ignatz Moscheles and his wife paid a visit to Sir Walter at his Edinburgh residence, 6 Shandwick Place, and whether or not he emerged from the ordeal creditably, I leave it for my readers to judge:—

"January 21—Mr. and Mrs. Moscheles were here at breakfast. She is a very pretty little Jewess; he one of the greatest performers of the pianoforte of the day,—certainly most surprising and, what I rather did not expect, pleasing."

Two days later, Sir Walter refers again to this visit, and makes a singular and significant discovery:—"January 23.—I should have said I had given breakfast on the 21st to Mr. and Mrs. Moscheles; she is a beautiful young creature 'and one that adores me,' as Sir Toby says,—that is in my poetical capacity:—in fact, a frank and amiable young person. I liked Mr. Moscheles' playing better than I could have expected, considering my own bad ear. But perhaps I flatter myself, and I think I understood it better than I did. Perhaps (on the other hand) I have not done myself justice, and know more of music than I thought I did. But it seems to me that his variations have a more decided style of originality than those I have commonly heard, which have all the signs of a *da capo* rota."

On the twenty-sixth of January, Sir Walter unbends so far as to attend the pianist's concert, but whether or not on ac-

count of the music is perhaps rather more than dubious. Incidentally also, he throws a little side-light upon Moscheles' doings during his sojourn in Scotland: "Being Saturday attended Mr. Moscheles' concert, and was so amused; the more so that I had Mrs. M. herself to flirt a little with. To have so much beauty as she really possesses, and to be accomplished and well-read, she is an unaffected and pleasant person. Mr. Moscheles gives lessons at two guineas by the hour, and he has actually found scholars in this poor country. One of them at least (Mrs. John Murray) may derive advantage from his instructions; for I observe his mode of fingering is very peculiar, as he seems to me to employ the fingers of the same hand in playing the melody and managing the bass at the same time, which is surely most uncommon."

Again, while on a visit to London in the early summer of 1828, Scott heard some good music and, through much of his self-depreciatory comment, we can glimpse positive indications of a critical insight which showed him to be not such a dullard in musical appreciation as he either pretends or thinks himself to be. Thus:—"May 1.—Breakfasted with Lord and Lady Leveson Gower, and enjoyed the splendid treat of hearing Mrs. Arkwright sing her own music, which is of the highest order—no forced vagaries of the voice, no caprices of tone, but all telling upon, and increasing the feeling the words require. This is 'marrying music to immortal verse.' Most people place them on separate maintenance." "May 7.—Breakfasted with Lord Francis Gower, and again enjoyed the great pleasure of meeting Mrs. Arkwright, and hearing her sing. She is, I understand, quite a heaven-born genius, having scarce skill enough in music to write down the tunes she composes. I can easily believe this. There is a pedantry among great musicians that deprives their performances of much that is graceful and beautiful." "May 14.—I carried Lockhart to Lady Francis Gower's to hear Mrs. Arkwright sing, and I think he admired her as much as his nature permits him to love anything musical, for he certainly is not quickly moved by concord of sweet sounds. I do not understand them better than he, but the *voce del petto* always affects me, and Mrs. A. has it in perfection. I have received as much pleasure from that lady's music as sound could ever give me."

## SCOTT'S CRITICAL FACULTY

That Sir Walter Scott had no skill either as an executant or as an exponent of the theory of music is a fact that will admit of no dispute. But as regards his taste and inherent ability to discriminate between what was good and bad both in the execution of others and in the music itself, I believe, in spite of his own incessantly reiterated assertions to the contrary, that he was



Photo © by William Saunders

## STATUE OF SIR WALTER SCOTT AT SELKIRK,

the first statue ever erected to the baronet. The workmen in the foreground are preparing a matrix for the insertion of a tablet to celebrate the centenary of Sir Walter's death.

a thoroughly competent critic and judge, when he allowed himself to take a detached and unprejudiced view of the matter. There is clear and undoubted proof of this in his attitude towards the performance of Moscheles and the music performed, and in his appreciation of the compositions and singing of Mrs. Arkwright.

Unfortunately Scott did not often allow himself to take such views. He was a man

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## Operatic Combine in London May Not Last, Beecham Hints

(Continued from page 5)

its composer's best works). Macbeth, though inferior to Strauss's later works, was interesting as a landmark in an upward path, while with Delius no path is discernible at all. The best work on the program, however, was Mozart's G major concerto (No. 17), played with musicianly understanding and feeling for ensemble by Katharine Goodson.

### BAX'S FOURTH SYMPHONY

At the recent Courtauld-Sargent concert, interest was centred on the new Arnold Bax symphony (his fourth), which had its first performance under Basil Cameron at San Francisco early this year. The conductor on this occasion was Dr. Malcolm Sargent; unable to be present myself I take the liberty of quoting the criticism of a colleague, Francis Toye, in the Morning Post:

"Bax's symphony contains some of the most immediately attractive and intelligible music that the composer has yet given us. We are very far here, except perhaps in the slow movement, from the nebulous meandering Bax of Celtic Twilight associations. The main part of the music is definitely gay. Moreover, at his best (which is certainly in the first movement) the composer handles the development of his ideas as well as their original presentation. Needless to add, the symphony is scored with great richness and profusion. Indeed, I am not sure that a little less lavishness in this respect would not have been an improvement; sonorities which begin by becoming consciously impressive have a way of ending as a little oppressive. So far as I could judge, Dr. Sargent, who had obviously taken a great deal of trouble, secured an excellent performance."

Another novelty of this program was Kodaly's Theatre Overture, which is described by Mr. Toye as having much of the sparkle and fun of the composer's popular Hary Janos suite.

### ELGAR AT SEVENTY-FIVE

The B. B. C. Orchestra has commemorated the seventy-fifth birthday of England's most eminent composer, Sir Edward Elgar, with two concerts of his works, partially conducted by himself, the balance by Sir Landon Ronald and Dr. Adrian Boult. The works played included the first and second symphonies, the Cockaigne Overture, the Enigma Variations, the Introduction and Allegro for strings, and the violin concerto, played by Albert Sammons. None of these works, some of which are justly popular, call for any fresh comment at this time; the Enigma Variations still stand out as the *chef d'oeuvre* of the group. Sir Edward, needless to add, received a worthy homage and an impressive ovation from a large audience.

### LONDON SYMPHONY FINDS AN "ANGEL"

London's third orchestra, the London Symphony, not only continues its activity under Sir Hamilton Harty, but is preparing to make itself permanent and financially independent. A new Maccenas has appeared in the person of F. J. Nettlefold, English steel magnate, who heads a proposed group of one hundred guarantors to provide a \$50,000 fund. If this plan works out, London will have three permanent orchestras, of a quality which was not attained by any local organization up to three years ago. At its most recent concert the L.S.O. presented Brahms' double concerto with Yelty d'Aranyi and Beatrice Harrison as the soloists, flanked by Stravinsky's Classic Symphony and Strauss's Heldenleben, which has now been played by every London orchestra this season.

### PIANISTS

After the effulgent days of Schnabel and Horowitz the pianistic field has settled down to old favorites like Bachaus, Lamond and

### Szigeti Here for Extensive Tour

Josef Szigeti landed in San Francisco on December 27, returning from concerts in Australia, New Zealand, Honolulu and the Far East. His schedule for Japan and Shanghai held seventeen engagements, played in twenty-five days. He received the Japanese Gold Medal in Tokio. The voyage to America was broken by a return engagement in Honolulu. The Hungarian violinist's bookings in this country include: January 3, Buffalo, N. Y.; 12 and 13, Minneapolis, Minn., with the Minneapolis Symphony Orchestra; 17, Oberlin, O.; 19, Cincinnati, O.; 24, Milwaukee, Wis., with the Milwaukee Philharmonic Orchestra; 27, Baltimore, Md.; February 3, Rock Hill, S. C.; 7, Hattiesburg, Miss.; 17, Charlotte-town, Prince Edward Island, Can., on the local Community Concerts Course; 21, Wolfville, N. S.; March 9, Dallas, Tex., on the Community Concerts Course; 13, Santa Barbara, Cal.; 14, Los Angeles; 16, San Diego; 17, Claremont (Cal.); 21, San Francisco; 29, Bellingham, Wash.; 31, Vancouver, B. C.; and April 7, St. Louis, Mo.

Myra Hess. Lamond devoted a whole recital to Brahms with excellent results. Frank Mannheimer, an American pianist who is steadily growing in authority, also played Brahms successfully, preceded by Mozart and Busoni's version of Bach's C major cantata—a monumental task. Myra Hess played both Beethoven and Brahms and impressed a large audience with works like the A-flat sonata opus 110 and Brahms' Intermezzi op. 119.

Bachaus, besides courting Sunday popularity at the Palladium, appeared in a sonata recital with Mischa Elman—a prelude to a sonata tour of England on the "celebrity circuit." Brahms D minor was the central attraction and the most persuasive one. Beethoven's Kreutzer and César Franck's at the end got a big hand too, though they proved that two great virtuosos do not always see eye to eye.

Mieczyslaw Horszowski, Karl Ulrich Schnabel and Helen McGraw were the outstanding names among the other recitalists.

## Orchestra and Visiting Virtuosi Please Audiences in Amsterdam

Eight-Year-Old Among the Seasoned Artists—Horowitz, Bachaus, Piatigorsky, Smeterlin Also Heard—A Promising American Girl

AMSTERDAM.—At the last fortnight's recitals violinists have been frequent and varied, ranging from the extremely youthful Grischka Goluboff—eight years or thereabouts—to the seasoned Jacques Thibaud. The first-mentioned, appearing on the platform in traditional velvet suit and white collar, exhibited a curious mixture of technical finish and musical unreadiness, a temperament in the bud still unconscious of its artistic mission, in other words the "wonder child" of uncertain development. The little fellow's performance of Vitali, Beethoven, Lalo, Sarasate, had its success among the ever present incredulous admirers, but all this reviewer could only think of was "what a pity."

Ruth Posselt, a young American girl, pleased us exceedingly at her debut here. Technical finish and a warm, well-rounded tone were characteristic, and in Franck's sonata the youthful artist showed a musical nature which promises much.

Next on the list, and of a different character, was Vasa Prihoda, Czech violinist. This player's style is that of a gypsy, and every item on his program smacked of it, even Brahms' D minor sonata, which certainly never received such a reading before. Only in smaller pieces by Paganini, Tchaikowsky and himself did Mr. Prihoda seem completely at home, and particularly in his own Fantasietück did his technical capacity and his fantasy convince his hearers.

Jacques Thibaud, who was soloist at one of Mengelberg's Sunday afternoon concerts, played Lalo's Rhapsodie Espanole. A few days later, in recital, we heard the master again. No one understands better than Thibaud how to create an atmosphere, to give a poignant accent to a simple phrase or to charm with elegance and bravura.

In another Concertgebouw concert we heard Piatigorsky play Dvorak's cello concerto in superior fashion.

### PIANISTS AMONG VISITORS

Vladimir Horowitz carried off the laurels at another orchestral concert when he gave his interpretation of Tchaikowsky's piano concerto. This work seemed to be cut out for him, and needless to say his success was enormous. He played in recital as well, and we were filled with wonder, almost bewilderment, at the rare gifts of this artist. Bach, Haydn, Schumann, Ravel, Chopin and Liszt—to each he gave particular character and relief.

A Beethoven recital by William Bachaus was of the usual high calibre one expects from this pianist. Although the program was too long (besides four sonatas we heard the Polonaise, op. 89, and the Rondo, op. 129), the public was impressed with Bachaus' monumental art, and applauded him warmly.

Jan Smeterlin, who is an established favorite here, charmed us anew with an all-Chopin program, and had his usual great success.

Horszowski, unpretentious but sincere artist that he is, is slowly gaining in popularity. Karl Ulrich Schnabel, son of Artur, while still young, shows some of the qualities which have made his father famous. He gave his best in a rarely played Mendelssohn sonata and Schubert's Wanderer Fantasy. Romantic expressiveness was the keynote. Helen McGraw, a young American pianist, made her first appearance in London and succeeded in captivating both critics and her audience. In a program ranging from the Beethoven sonata op. 110 to the Sonata Fantaisie op. 19 of Scriabin she clearly demonstrated her undoubted talents. Possessor of a fine technique and clear musical insight, Miss McGraw is already well on her way to an assured artistic future.

### SINGERS

Singers as far removed in outlook as Tetrassini and Reinhold von Warlich have regaled London audiences. Tetrassini sang for Safer Motherhood and looked the part. Also her fading glory put every other artist on the program in the shade. Warlich sang to a very dressy audience at the American Women's Club, and displayed his intelligence and interpretative gifts to the full. Schumann and Brahms were the chief attraction and there are few male singers who so thoroughly understand the poetic import of these works.

They're douff and dowie at the best,  
Their Allegros an' a' the rest,  
They cannot please a Scottish taste,  
Compar'd wi' Tullochgorum."

Yet, when all is said and done, one need not go beyond Scott's own written judgments in order to discern a deeper critical insight and a higher appreciation even of "foreign music," than he himself ever realized, or indeed than has been possessed by the majority of poets and novelists of his own or any other time.

## Harold Samuel Soloist with Cincinnati Orchestra

Gordon Quartet Enjoyed

CINCINNATI, O.—The Christmas season is replete with concerts in fine holiday spirit, and audiences in gay and festive mood are enjoying the musical offerings.

Eugene Goossens, director of the Cincinnati Symphony Orchestra, presented Harold Samuel as the special attraction for the last pair of concerts before the holidays. The pianist played superbly the Bach concerto in D minor, acquiescing to the vociferous applause which greeted his interpretation with several encores, an exception to the rule at these concerts. The program opened with Cyril Scott's Noel for orchestra and chorus, in which a small group from the Cincinnati Conservatory of Music and the Cincinnati College of Music participated. Beethoven's seventh symphony brought this program to a close.

### LOCAL PREMIERES

Mr. Goossens' selection for the eighth pair of concerts included two numbers new to Cincinnati—comedy overture, The Pierrot of the Minute, (Bantock), and Sinfonietta, op. 17 (Berezowsky), and in commemoration of the twenty-fifth anniversary of the founding of the MacDowell Colony at Peterborough, N. H., this composer's War Dance from the second Indian Suite. Mr. Goossens' fine understanding of program-making and his gift of accompanying an artist, make him particularly popular with his keenly critical audiences, and he is recalled innumerable after each concert.

### CHAMBER SOCIETY

The initial concert of the Cincinnati Chamber Music Society was held on December 18 at the home of Mr. and Mrs. Rudolph Wuritzer, where the setting of the music room formed a background for the Gordon String Quartet. The opening number of the evening was devoted to the memory of Mrs. Albert Berne, charter member and treasurer of the organization, who recently passed away.

### MISCELLANY

The retirement of Charles G. Miller, for sixteen years manager of the Cincinnati Zoo and for the past twelve years successful manager of the Cincinnati Zoo Opera, is a matter of keen regret. The park has been taken over by a new organization which leased it from the city and which offered Mr. Miller a reduction of forty per cent. in salary and a huge curtailment in management. Through his intelligent and enthusiastic support and management Mr. Miller made the opera seasons a national institution.

A new feature of the Art Museum's holiday season was a Christmas musicale given by the Mother Singers of Cincinnati, Inc. (Dr. John A. Hoffmann, conductor). The program of carols included To a Wild Rose, in keeping with the MacDowell celebration.

Herbert Witherspoon, director of the Cincinnati Conservatory of Music, presented the chorus in a carol service, an annual custom established by Clara Baur, founder of the school, and continued by her niece and successor, Bertha Baur, president emerita.

The Orpheus Club celebrated its twenty-fifth anniversary with a Christmas program under the direction of Charles Young, assistant conductor. Thomas James Kelly, conductor, and Mrs. Kelly are in New York for the holiday season of music. M. D.

### Ganz Conducts Omaha Orchestra

OMAHA, NEB.—Appearing at the head of the Omaha Symphony Orchestra on the occasion of its first concert of the present season, Rudolph Ganz scored a distinct success in a program which included Dvorak's New World Symphony as the principal number. Other works performed were the Freischütz overture by Weber, the prelude to Lohengrin, two Elegiac Melodies by Grieg, and the Strauss Emperor Waltzes. The concert was held in the RKO Orpheum Theatre under the auspices of an entirely different group from that which has heretofore controlled the destinies of the Omaha orchestra. The purpose of the concert was to stimulate interest in a series of three symphonic events which is planned for the remainder of the present season, under the same auspices and with the same conductor. Enthusiasm mounted throughout the evening, the applause for Mr. Ganz and the orchestra assuming the proportions of an ovation at the close of the program. J. F. D.

IN NEXT WEEK'S ISSUE  
MUSICAL ATMOSPHERE ON A  
NATIONALISTIC BASIS  
By Anatol Rapoport



## Die Frau Ohne Schatten Led by Strauss in Zürich

Casals, Giesecking, Brailowsky and Other Favorites Heard

ZÜRICH.—A flood of musical pleasures has burst upon this city, chief among them being the first performance here of Richard Strauss' *Frau ohne Schatten*, which, under the careful leadership of Robert Kolisko, swept the audience off its feet. The orchestra with its beautiful tone, the lovely singing of Judith Hellwig (Empress), Elisabeth Delius (Nurse) and Bernard-Ulrich (the Dyer's Wife), as well as of the two leading men, Seibert (Emperor) and Prybit (Barak), were all recipients of delighted applause. At the second performance the composer himself wielded the baton with superb serenity, and was greeted with overwhelming enthusiasm by an audience that filled the house to overflowing.

### A STRAUSS-HOFFMANNSTHAL CELEBRATION

In Strauss' honor the Theater Society (Theaterverein) arranged a Strauss-Hoffmannsthal evening at which Stefi Geyer, eminent Swiss violinist, gave a finished performance of Strauss' violin sonata with the composer at the piano, and Bernhard Diebold gave an interesting talk on the artistic relationship between Strauss and Hoffmannsthal, with illustrations on the piano from Die-

*Frau ohne Schatten*, *Ariadne*, and *Rosenkavalier* delightfully played by Willy Hausselein. On another evening the Zürich Quartet (de Boer, Schoer, Essek and Reitz), with the assistance of that excellent pianist Walter Lang, played Strauss' piano quintet and an early work that unmistakably foreshadowed the composer's subsequent achievements.

Other names of repute also have lured the public into concert halls recently, namely Stefi Geyer with her husband, pianist Walter Schulthess, who were greeted with particular enthusiasm at their recent sonata recital; Pablo Casals, well supported by Otto Schulhof at the piano, gave a recital; and Walter Giesecking fascinated his hearers at the fifth subscription concert under the leadership of Volkmart Andrae, with Debussy's five impressions, followed by Liszt's *E flat major* concerto.

Among the other scintillating visitors were Alexander Brailowsky, Vasa Prihoda, Ilona Durigo, and Edwin Fischer. Besides all these, the music publisher Jecklin, arranges popular concerts (with leading artists) that are nearly always sold out. J. KISCH.

## New South Wales Choir Gives First Concert

SYDNEY, AUSTRALIA.—The newly formed choir of the Musical Association of New South Wales gave its first concert in conjunction with the National Broadcasting Symphony Orchestra, at the State Conservatorium. The well balanced choir, which consists of eighty voices, conducted by the president, Lindley Evans, gave an admirable performance. The program included Coleridge-Taylor's *Hiawatha's Wedding Feast*, Percy Fletcher's *Song of the Grey Seas*, Baird's *Dawn of Song*, Sir Edward Elgar's *The Challenge of Thor*. Lance Jeffrey, tenor, gave a fine interpretation of *On-ward Awake Beloved*. The orchestra, conducted by E. R. Roberts, played four dances from *Hiawatha*, Albert Coates' *Three Bears*, Berlioz' *Carnaval Romain*, and, with Bessie Coleman, pianist, as soloist, MacDowell's second piano concerto. The audience showed appreciation by rousing applause.

Edward Streton, ten-year-old boy soprano, who is visiting Sydney to record his voice, is a native of Rockhampton, Queensland. He sang at the concert given by the Musical Association of New South Wales and was received with great enthusiasm. He broadcast from Sydney Station VK2ME.

The Sydney University Musical Society held its second concert at the Great Hall. Under the baton of Faunce Allman, the members gave a fine performance of their war memorial hymn, *Campanarium Canticum*, Two Madrigals, *The Silver Swan*, *Thus Saith My Chloris*, *Let Us Now Praise Famous Men*, and Granville Bantock's setting of the *Song of the Volga Boatman*. The soloists were Dagmar Roberts, pianist, who played brilliantly *Brassin-Wagner's Magic Fire Music*, *Straus-Godowsky's Serenade*, *Chopin's study in C sharp minor*, *Rachman-*

*inoff's Elegie*, and *Pick-Mangiagalli's Danse d'Olaf*. George White, violinist, was applauded for his contribution to the program, his choice being *Sarasate's Playera* and *Zapateado*. Both youthful artists were recalled after each group.

The Sydney String Quartet (George White, Robert Miller, William Krasnick and Cedric Ashton) presented an excellent program at the State Conservatorium. Their fine reading of Ravel's quartet in F major impressed the audience. Robert Miller and George Krasnick gave a brilliant interpretation of Handel's *Passacaglia* for viola and violin. With the addition of Rosamund Cornford, cellist, the string quartet played Schubert's quintet in C major. The audience showered them with demonstrative applause.

At the annual meeting of the Sydney University Musical Society, Dr. Keith Barry was reelected president. The choir now consists of 150 undergraduate members, the conductor being G. Faunce Allman. The sum of \$10,000 has been made available by the university senate for the university organ. The society is making a strong representation to have a chair of music founded at the university.

Gwen Selva and Alexander Sverjensky have been giving a series of successful recitals at the Savoy Theatre. At the final concert, Miss Selva included in her program Hahn's *Fete Galantes*, *Tous Doux*, *Bernberg's Chant Venetien*, *Rhene Baton's Berceuse*, and *Charpentier's Depuis Le Jour from Louise*. Mr. Sverjensky's offerings consisted of *Liadoff's Barcarolle*, *de Falla's La Vide Breve*, *Debussy's Evening in Granada*, *Granados' The Woman and The Nightingale*, and, with George White, violinist, he played *Grieg's sonata in G major*.

In the garden scene from *Faust*, which was presented in costume and in stage setting, Miss Selva appeared as *Marguerite*, Heather Bell as *Siebel*, Lance Jeffrey as *Faust*, and



AN OIL PAINTING OF MYRA HESS

by M. Burton. The English pianist arrives January 5 for her eleventh American season. The first New York recital of her tour is scheduled for January 21.

Laurence Macaulay as Mephistopheles. They were recalled for their excellent impersonations and artistic readings.

At the State Conservatorium, the conservatorium choir and orchestra (under the baton of the director, Dr. Arundel Orchard) presented a splendid program for their final concert of the season. Frederick Delius' *Appalachia*, heard for the first time in Sydney, delighted the audience and was given a fine reception. It was during a visit to Florida that the composer was inspired to write this work for orchestra and chorus. The program consisted of Wagner's *Faust* overture, Brahms' *Song of Destiny*, Sir Arthur Sullivan's prologue from the cantata, *The Golden Legend*, and Schumann's *Rhenish Symphony*.

The Young Australian League Band, which will give forty-two performances throughout New Zealand, is the first aerial band in New South Wales. Sir Charles Kingsford-Smith has arranged to take up twenty boys, who will play selected music.

Under the direction of Natalie Rosenwax, president of the Opportune Club, Collett's Inn will be heard at the Savoy. It is of special interest in that it is a light opera, based on early Australian history, the music composed by Mrs. Varney Monk and the libretto by Stuart Gurr. The Inn, built in 1815 by Pierce Collett, is still in existence. Collett was associated with Blandland, Wentworth and Lawson in their crossing of the Blue Mountains. It was during her visits there that Mrs. Monk conceived the idea of an opera, which won a prize in a recent competition for an Australian opera. Rene Maxwell is taking the leading part.

ELIZABETH PLUMMER.

## Oxford to Offer Summer Course in Teaching

Carl Fischer, Inc., New York, will furnish full information in regard to the twelfth summer course in music teaching at Oxford, England. This course is to be given from August 1 to 8, 1933. In 1932 there were over 285 enrolled, including several from the United States, and there were more than 100 applicants who could not be accommodated. A number of new features have been added for 1933. Reginald Jacques will offer a course on *Choir and Choral Society Training*; Ethel Home, formerly principal of Kensington High School, one on *The Beginnings in Infant School Music*; and John Fry of Trinity College, London, will discuss *chamber music work*. Cyril Winn, H. M. I., and Lilia Mackinnon are also connected with the staff. Lectures include three by Prof. Percy Buck, Dr. Boulton of the B. B. C., Dr. Geoffrey Shaw, H. M. I., Basil Allchin, Captain P. S. G. O'Donnell, and Major Bavin.

## Rose Bampton Has Extensive Concert Bookings

Rose Bampton, young American contralto, continues to fulfill engagements with the Metropolitan Opera Company until March 18. However, during her season there she has received permission to sing two concert engagements—January 23, in Newark, N. J., under the auspices of the Music Foundation, and February 12, with the Reading (Pa.) Symphony Orchestra in a Brahms-Wagner celebration program. Her Metropolitan schedule completed, the twenty-three-year-old artist is booked for five appearances as soloist with the New York Philharmonic, on March 31, April 1 and 3 and April 26 and 28; for two appearances in Beethoven's ninth symphony with the Cleveland Orchestra, April 20 and 22; and for the New York Oratorio Society's performance of the *Bach B minor mass* on May 2 at Carnegie Hall, New York.

## Schmitt Compositions Heard on Pacific Coast

SAN FRANCISCO, CAL.—Under the auspices of the San Francisco Chapter of Pro-Musica, Florent Schmitt, French composer, was heard in a program devoted entirely to his own compositions. The featured number was his piano quintet. In its performance the composer was at the piano, assisted by a quartet of San Francisco musicians—Jascha Veissi and Lajos Fenster, violinists, Romaine Verney, violist and William Dehe, cellist. In addition to several piano solos played by Schmitt, he was heard in a two-piano number wherein Gunnar Johansen assisted at the second piano. The Veterans' Auditorium was packed to its capacity by a representative audience of musicians and music-lovers.

### HERTZ BIDS FAREWELL

In a program made up for the most part of compositions with which his name has been closely identified in the many years he was conductor of the San Francisco Symphony Orchestra, Alfred Hertz bid farewell for this season to his host of devoted followers. Opening his pair of concerts given in the opera house with Beethoven's overture, *Coriolanus*, Hertz followed it with an inspiring interpretation of Schubert's symphony in C major. Then came Debussy's *The Afternoon of a Faun* of which Hertz gave a reading that was praiseworthy because of its imaginative and atmospheric qualities. The concerts were brought to a brilliant climax by the veteran leader's magnificent performance of Strauss' *Death and Transfiguration*. The remaining concerts of the San Francisco Symphony Orchestra's series will be directed by Bernardino Molinari.

### OTHER MUSIC

In the Galerie Beaux Arts, Roy Harris, young modern composer, lectured on American music. Mr. Harris spoke at length on pioneers like MacDowell and about such contemporary writers as Carpenter and Griffes. Margaret Tilly illustrated Harris' remarks at the piano.

Under the direction of Kajetan Attl, solo harpist of the San Francisco Symphony Orchestra, the California Harpists' Association gave a matinee recital at the Community Playhouse before a large gathering. Twenty-five gifted young harpists formed an ensemble and presented a program that contained music of genuine worth.

Assisted at the piano by Margo Hughes, Joyce Zickhardt, contralto, was heard in a well-balanced program at the Galerie Beaux Arts. The young artist is endowed with a voice of luscious timbre which she uses with considerable skill. Her interpretations showed her to be well conversant with the various styles of song literature. C. H. A.



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## Eunice Norton Soloist With Philadelphia Orchestra

PHILADELPHIA, PA.—Eunice Norton, pianist, was the soloist at the Philadelphia Orchestra concerts of December 16 and 17, Leopold Stokowski conducting. Miss Norton played the Hindemith concerto for piano and orchestra, displaying fine technical equipment, good tone and interpretative mastery. The pianist adapted herself admirably to the involved modernism of the score, giving the work a clearly conceived and drawn performance, which won her hearty applause. The orchestral numbers began with four excerpts from Siegfried—The Forging of Nothung, Siegfried in the Forest, Siegfried Mounts the Burning Height to the Sleeping Brünnhilde, and the Awakening of Brünnhilde. The Tod und Verklärung of Strauss closed the program. All of these were magnificently read and played. Dr. Stokowski was recalled several times, and then told the audience that he and the orchestra extended the season's greetings, and would like to do it in music "if you have time." He said facetiously that, knowing the audience's "preference for modern things," he had endeavored to find a modern carol, but had not succeeded, so they would play an old Russian Christmas carol.

### CURTIS FACULTY RECITAL

A fine concert of chamber music was given at the Curtis Institute of Music on December 21 as the third faculty recital of the season by Isabelle Vengerova, pianist, Lea Luboshutz, violinist, Dr. Louis Bailly, violist, and Felix Salmond, cellist. Two trios, the Mendelssohn, op. 66 in C minor, and the Brahms, op. 101 in C minor, were the opening and closing numbers, played by Mme. Vengerova, Mme. Luboshutz and Mr. Salmond. The other offering was the Brahms quartet, op. 25 in G minor, enlisting, of course, all four artists. All are musicians of such striking attainments that each should be praised not only for individual performances but for the fine ensemble work, a factor not always found in soloists of such note. The audience was enthusiastic, and recalled the artists many times. M. M. C.

## Vienna Conductor Attacks Jewish Music

VIENNA.—A great stir has been caused in a portion of the Viennese public and press by Leopold Reichwein's becoming an ardent advocate of the Hitler movement. Reichwein, who conducts the Konzertverein orchestral series in addition to his duties as General Musik Direktor at Bochum (Germany), has published a series of sensational articles in a Vienna "Nazi" paper in which he denies the creative power of Jewish musicians and declares his firm intention not to conduct music by Jewish composers in future. A portion of the press is demanding the boycott of Reichwein's concerts in retaliation.

P. B.

## Baggiore Triumphs in Milwaukee

(Special telegram to the Musical Courier)

MILWAUKEE, WIS. — Attilio Baggiore, singing his first song recital before the Milwaukee Civic Concert Association, was accorded one of the most enthusiastic receptions given any singer here in recent years. An audience of more than 3,000 demanded more encores than there were printed numbers on the program. K.

## American Matthay Association Meets

On December 27 the annual invitation recital of the American Matthay Association was given by Julian de Gray at Steinway Hall, New York. Mr. de Gray's subject was the Functionalism of the Note. During the course of his remarks he showed the similarity between the attitude of present-day composers and that of Bach, and played representative compositions from the works of Bach, Stravinsky, Scriabin and other moderns. Local and visiting members of the association and their friends and guests crowded the hall.

The following morning, December 28, the annual business meeting was held in the studio of the president, Richard McClanahan, and in the afternoon a teaching symposium was conducted, planned and led by May MacKenzie of Pittsburgh. The symposium was

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divided into two parts, an adult section and a children's section. Among those who spoke were Bruce Simonds, on Ornaments in Classical Literature; Tsuya Matsuki, on Coordinating the Yorke-Trotter Principles with those of Matthay; Mary Emerson, on The Teaching Procedure of Irene Scharrer; and Richard McClanahan, on the use of the Forearm Rotational Principle with Children. In addition, Mr. Matthay's new book, The Visible and Invisible in Piano Technique, was reviewed, and Miss MacKenzie summed up the discussion and presented to the members a list of teaching material compiled from suggestions by various members of the association.

After the discussion Phyllis Cook was heard in a group of songs, and her teacher, Douglas Stanley, then spoke about his experiments on tone production at the Bell Telephone Laboratories.

## San Diego Applauds Varied Programs

SAN DIEGO, CAL.—The Amphion Artist Concert Series presented for its second recital, December 1, at the Savoy Theatre, Ethel Bartlett and Rae Robertson in a two-piano recital. The program, which ranged from Mozart's sonata in D major to an Arnold Bax number dedicated to the Robertsons, revealed not only the fine pianistic skill of each artist, but a synchronization of mind and emotion truly remarkable.

Mr. and Mrs. Robertson had, in Bach's concerto in D minor for three pianos, the able support of Lyle Barbour, who has appeared with them in Europe and who is spending the winter in Escondido. The Amphion has announced for January 20, José Iturbi, Spanish pianist.

### CADMAN WORKS PERFORMED

The recent return from the East of Charles Wakefield Cadman was the occasion of an afternoon devoted to excerpts from two of his late compositions, White Enchantment and The Willow Tree, under the auspices of the University Women's Club, at the El Cortez Hotel, December 15. The vocal numbers were given by the Westminster Quartet, composed of Augusta Bisham Starkey, Lois Bonnie Bell, William Hughes and Percy Riker. The Willow Tree, Mr. Cadman's radio opera, with book by Nelle Richmond Eberhart, was received enthusiastically at this its first local hearing.

A cast of leading local singers under the direction of Wallace Moody, gave three performances of Pinafore at the Savoy Theatre, December 8, 9, and 10, sponsored by the San Diego Rowing Club. The occasion was the result of an interesting out-of-door presentation of the operetta a year ago on the deck of the Star of India, an old sailing vessel then in the harbor. The success of this production probably will lead to a permanent light opera organization under the same director. H. B.

## Kreisler Operetta Performed in Vienna

(Special cable to the Musical Courier)

VIENNA.—Sissy, Fritz Kreisler's second operetta, had its world premiere here at the Theater an der Wien. The book deals with the youth of the Emperor Franz Joseph. The music incorporates many themes made familiar in Kreisler's own violin compositions. The operetta is likely to be given in New York some time this season. B.

## Serafin for La Scala?

Persistent reports come to the Musical Courier from Milan, that Tullio Serafin, now conducting at the Metropolitan Opera House, will be the regular leader at La Scala next season. It is said that the contracts have been signed.

[Editor's Note—All operatic news coming from Milan should be taken with a grain of salt, however. A few years ago the same report circulated about Serafin, and even said that he would be succeeded in New York by Marinuzzi.]

## M.T.N.A. Convention Opens

The annual convention of the Music Teachers' National Association opened in Washington, D. C. (at the Hotel Washington) on December 27 and continued to December 30. On the opening day there were business ceremonies and speeches by D. M. Swarthout (president), Carl Engel, Leonard Lieblich, Harold Bauer, William Arms Fisher, Maud G. Sewall, Mrs. H. H. A. Beach. Full reports of the rest of the convention will follow next week.

## Bori Sings at Ellis Island

Lucrezia Bori, soprano of the Metropolitan Opera Company, celebrated her birthday (December 24) by singing with Giovanni Martinelli for the immigrants who were detained on Ellis Island over the holidays.

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## Rome Concert Brings Première of Rieti Work Under Casella

(Continued from page 5)

designed to familiarize the Rome public with representative modern works, independent of nationality or school.

This desideratum has happily been achieved in the local chamber music field with the appointment of Alfredo Casella to the artistic directorship of the Royal Philharmonic Academy. This century-old institution was faced with the alternative of renewing itself by a more pronounced adjustment to the spirit of the day, or of vegetating and ultimately withering to insignificance. The problem was to conciliate judiciously the new and the old, offering a larger place to the young school, but with such moderation and selective judgment as to retain the allegiance of the old-faithful members, tenaciously attached to their secular classic and romantic repertoire. In compiling the season's program, Casella has met these requirements splendidly, and under his leadership the society enters auspiciously on its hundred-and-twelfth year.

### RIETI AT HIS BEST

The inaugural concert, conducted by Casella himself, offered as a novelty the première of a recent *Serenata* for violin concertante and small orchestra, in three parts, by Vittorio Rieti. This work, a fruit of the composer's artistic maturity, is without doubt one of the finest pieces of writing that have come from his excessively facile pen. It has all the customary Rieti wit and nonchalance, all his Parisian refinement of technic, coupled with a freshness of spirit and a wealth of invention, particularly in the central movement (*Siciliana*), that take one quite by surprise. Agile structure, salient ideas, clean-cut definition of mood, clever resources of color detail, limpid sonorities, all combine in a personal style that supersedes residual derivations and constitutes a notable document of the modern Italian school.

### QUARTETS BY LABROCA AND PAGANINI

It is a particular pleasure to record the unqualified success which a large and distinguished audience gave to the Rieti work and to Casella's brilliant reading of it. At the subsequent concert Casella again presented a program of exceptional interest in its modern offerings—quite a strong diet, in fact, for the conservative old *habitués*. The chief item was Mario Labroca's second string quartet (G major), premiered at the Venice Festival this fall, where it was judged one of the best quartets that have come from the young Italian group in recent years. (Both at Venice and at Rome it was brilliantly played by the Quartetto di Roma, the leading string ensemble of the capital.)

In this work, Labroca, like many of his contemporary colleagues, looks backward to classical models, though it is a retrospect pruned through a modern sensibility and technic. The second quartet, far less angular, less tormented and less fragmentary than the composer's earlier scores, is a solid and luminous piece of contrapuntal writing, on the sonata theme. It is classical in spirit, but contemporary in structural detail and harmonic texture.

The other novelties of this program were Santoliquido's *Prelude and Burlesque*, a brief

trifle revealing skilled craftsmanship but scant distinction, the second quartet of Franco Alfano, a middle-period work already known, though unfamiliar in Rome, and finally a curious and diverting quartet by no less a luminary than the great Paganini. This unexpected document was brought to light recently by Fernando Liuzzi, that lucky discoverer of sundry Italian musical treasures. It has been edited by Zuccarini. All these novelties were courteously received by the select Philharmonic audience.

### PADEREWSKI TOURS ITALY

Milan heard Paderewski recently after many years of absence from Italy. He appeared in Milan, Turin, Genoa, Florence, Rome, Venice, and Trieste, in all cities presenting an identical program (Bach, Mozart, Chopin, Debussy, and Liszt).

### SCALA ORCHESTRA OFFERS NEW RESPIGHI

The autumnal symphonic cycle by the Scala Orchestra was opened by Victor de Sabata, who introduced Respighi's *Brazilian Impressions* as a novelty. The suite again revealed to the Milanese the descriptive faculties of the Bolognese composer in a recent phase. The thematic material of the first episode (*Tropical Night*) and still more of the third (*Song and Dance*) is folk-derived and decidedly slight in interest, but Respighi succeeds nevertheless in weaving webs of fascinating tonal beauty.

He evokes with particular felicity the heavy, perfume-laden languor of the tropical night, in which the mysterious myriad voices of the jungle sing against the sensuous throb of a distant tango. The second picture (*Butantan*), is a piece of musical realism descriptive of the venomous serpents of the Sao Paulo park, and with the ironic closing *Requiem*, evoked from the Scala auditors, instead of shudders, the smiles it intended.

Franco Chione, conducting the second concert, this time at the conservatory, presented as his modern contribution the symphonic poem, *The Lake of Braies*, by the young Milanese composer, Giulio Cesare Sonzogno, winner of the prize for "radio-genic" music at the Venice Festival. This work had been premiered here last season, but was reheard with pleasure for its broad lyricism.

### A NOVELTY BY ALFANO

The concluding novelty of this cycle, Willy Ferrero conducting, was a first performance in Milan of two *Intermezzi* by Franco Alfano, drawn from the central movements of his first and second string quartets in the composer's own arrangement for string orchestra, and now entitled: (1) *In the Manner of a Folk Lullaby*; and (2) *In the Style of a Nursery Rhyme*. As their titles imply, these are ingeniously simple trifles, though sincerely felt. Thematically they suggest remotely Russian folksong, but their harmonic dress is modern. Ferrero gave them all possible plastic relief, as also to the Eight Russian Popular Songs of Anatol Liadoff. A worthy restoration was *The Flight of the Lovers to Chioggia* from the too rarely heard Venetian Scenes of Luigi

Mancinelli, a piece that always scores a success.

### Spring Bookings of Barrère Little Symphony

The Barrère Little Symphony is booked for an early spring tour opening with an engagement at the Hampton Institute, Va., February 27. During the first fortnight of March the ensemble will be heard: 1, in Savannah, Ga.; 2, Atlanta, Ga., with José Iturbi as assisting artist; 3, Greenville, N. C., at East Carolina Teachers College; 6, on the Community Concerts Course of Lexington, Ky.; 7, at Capital College, Columbus, O.; 8, at Ohio Wesleyan University, Delaware, O.; 9, on the Community Concerts Course of Fort Wayne, Ind.; and 10, at Principia College, St. Louis.

Since its inception eighteen and a half years ago, the Barrère Little Symphony has always remained thirteen players under the leadership of Georges Barrère. The personnel has occasionally varied, but Mr. Barrère feels that larger combinations are too obviously "small orchestras or reductions of regular size orchestras." He believes that his present combination "gives the Barrère Little Symphony an orchestra value without trying to be an imitation."

### Kohrsen Leads Messiah Performance

Carlo Kohrsen, who recently directed the Washington Heights Oratorio Society and combined groups in Handel's *Messiah* at Town Hall, New York, conducted the same chorus in a second performance of the oratorio at Brighton Heights Reformed Church, Staten Island, N. Y., December 28. In addition to the Washington Heights singers there were a mixed chorus of thirty voices trained by David Grove, organist at Brighton Heights Reformed Church, and his Richmond Glee Club, a male chorus of twenty-five voices. The massed chorus numbered more than 100. Mr. Grove was at the organ; Mildred Carol, at the piano. Soloists were Avis Coburn Nilson, soprano; Maude Horner Egbert, contralto; Calvin Coxe, tenor; and Earle Tuckerman, bass. Preceding *The Messiah*, Mr. Grove's junior choristers, twenty-five children, sang Christmas works.

### Victor Prah! Returning to the Riviera

Victor Prah!, after conducting a summer class at La Tour Sebastian, his studio at Cagnes sur Mer, near Nice, spent the fall in Paris, singing and presenting his pupils in recitals. He returns to the south of France the first of January for three months, continuing his teaching in his Riviera home. Mr. Prah!'s Paris appearances during the last season included a lecture-recital on American music at the Sorbonne, which he repeated for the American Club of Paris; two recitals with the assistance of composers; and a production of Bach's *Phœbus* and Pan. Mr. Prah! recently made a series of recordings.

### Easton Orchestra Gives Program

EASTON, PA.—The Easton Symphony Orchestra (Earle Laros, conductor) gave a concert on December 8, with Mrs. Elmer E. Snyder, soprano, as the soloist. Orchestral numbers were by Bach-Bantock, Bach-Abert,

Dvorák and Smetana, and Mr. Laros' own composition, *Nocturne* for wood-winds and strings. Mrs. Snyder sang Miceala's aria from *Carmen*. E.

### Meisle Ends National Tour

Kathryn Meisle has returned to New York from the longest consecutively booked tour of her career. Leaving New York on September 26, Miss Meisle went to Los Angeles,



KATHRYN MEISLE

where she opened her season as contralto of the Los Angeles Opera Company, in her favorite role of Azucena in *Il Trovatore*.

During the opera seasons in Los Angeles and San Francisco Miss Meisle was heard in several performances as Azucena, Ortrud in *Lohengrin*, and *The Witch* in *Haensel and Gretel*. Then, Miss Meisle went to Seattle to give a recital for the Women's Federation of the University of Washington, and later she was heard in Denver. The next stop was Omaha, Neb., where she appeared before the Tuesday Musical Club, and then on to Minneapolis (the scene of her first professional appearance, when she made her début with the Minneapolis Orchestra under Emil Oberhoffer) to sing for the Apollo Club. There followed engagements in Topeka, Kans.; Tulsa, Okla.; Little Rock, Ark.; Duluth, Minn.; and La Grange, Ill., before returning home. After four days in New York Miss Meisle was obliged to leave again for engagements in Philadelphia, Wilmington, N. C., and Lawrence, Mass. December 20 she was heard again on the air in the All-Star Standard Oil Program, which has engaged Chaliapin, McCormack, Jeritza, Onegin, Kurenko, John Charles Thomas, Althouse and Chamlee.

### Concert by Harry Neidell

Harry Neidell, playing works by Paganini, Wieniawski and moderns, was heard by an audience of good size December 18, at The Barbizon, New York. The young man, whose playing bears the imprint of his studies under Auer, is an alumnus of City College, New York, and violinist of the Esard Trio. R.

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## Restored Interest Seen in Chamber Music for Boston

Koussevitzky Gives American Première of Martinu Work

BOSTON.—The slump in public concerts which invariably precedes the holiday season gave the reviewer an opportunity to attend some of the less formal or less public musical events to which he is normally unable to go. As a result of this experience it is gratifying to report a marked interest in chamber music.

Within the space of three days I attended as many chamber music concerts, and was prevented from hearing two others going on at the same time. On December 16, the Durrell String Quartet gave a concert at the Harvard Musical Association, offering excellent presentation of music by Haydn and Debussy and then, with the assistance of Jesús María Sanromá, a brilliant performance of the stunning Bloch quintet, which I was hearing for the first time.

### TSCHEREPNINE ASSISTS QUARTET

On December 18, at the Boston Art Club, there was given the first concert of the season by the Flute Players' Club, under the artistic direction of Georges Laurent, first flutist of the Boston Symphony Orchestra. This organization consists largely of connoisseurs for whom are presented programs devoted largely to modern novelties and rarely heard older works. The performers for the most part are taken from the Boston Symphony Orchestra. On this occasion the program traversed the Mozart clarinet quintet, with the clarinet part beautifully presented by Victor Polatschek; an extraordinary, quasi-rhapsodic duet for violin and cello by Kodaly; a dance suite by the modernist Georges Migot for flute, violin and piano, in which the musical content was slight but finely polished; and a piano quintet by Alexandre Tscherepnine, offering Russian vigor Gallicized. In the latter work the composer was at the piano, while the other pianist of the day was Ellen Foster, former Bostonian now resident in Paris.

On the evening of the same day the Chamber Music Ensemble presented a delightful program fashioned roughly about the holiday motive, and consisting of a charming trio by a Boston composer, Paul Allen; Debussy's *Boîte à joujoux*, for piano duet; a melodious and admirably scored Christmas Carol, *Gloria in Excelsis*, for mixed voices, oboe,

clarinet, piano and strings, by another Boston composer, Joseph F. Wagner, and Haydn's *Toy Symphony*.

### A BUSY MUSICAL SUNDAY

At each of these gatherings there were audiences of good size and cordial temper. Simultaneously with the Harvard Musical Association program another was being offered before a crowded hall at Harvard, by the Stradivarius Quartet, who played Mozart's G major, Brahms' A minor, and a serenade of Hugo Wolf. Similarly, the Sunday evening schedule included one of the lecture-programs of S. Braslavsky, assisted by his Jewish Symphony Orchestra, at the Boston Public Library, which regularly houses a large audience for these occasions. On the program was the fourth serenade of Fuchs for strings and two horns, never played previously in Boston.

These are only some of the chamber music activities in Boston. Add to them such things as the new series by the Chardon Quartet; a series of programs to begin soon at the New England Conservatory; and, among others, the activities of the recently organized Boston Chamber Music Society. It is not unfair to infer that as musicians' profitable activities decrease, their interest in art for its own sake increases.

### PUBLIC CONCERTS OF THE WEEK

The more public concerts of the week included that of Dorothy Gordon, soprano, who gave a young people's hour at Jordan Hall on December 17, with an appreciative youthful audience listening and joining in song; the annual pre-Christmas performance of *The Messiah* at Symphony Hall on December 18, by the Handel and Haydn Society, conducted by Thompson Stone, and with Jeanne Dusseau, Nevada van der Veer, Dan Gridley and Walter Kidder as soloists (each of these soloists acquitted themselves superbly); the first concert of the season by the Apollo Club male chorus at the Women's Republican Club, with Thompson Stone again conducting, and with Charles Martin Loeffler's *Beat! Beat! Drums!* as the outstanding number; and the concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky, on December 22 and 23.

The program began with a suite from Rimsky-Korsakoff's *Czar Saltan* and ended with Berlioz' *Fantastic Symphony*, both works receiving performances which for want of a better word should be described as electrifying.

The only other number was the quartet with orchestra by Martinu, presented for the first time in this country. The orchestra employed is a comparatively small one, but it creates sufficient sound and fury through the three movements. The form in general, as well as of the movements in particular, is classical—borrowing from Bach, Handel and the Italians, and Mozart. The music is studiously dissonant throughout, with the now conventional emphasis on tricky rhythms, atonality and so on. The themes have individual character, and are developed with great technical skill. But in the case of one theme, at least, there is an unacknowledged debt to the Bach of the Brandenburg concerti. And the middle movement, marked *adagio*, scarcely has a mood appropriate with that term. The evening audience in Boston was surprisingly cordial in its reception, part of its cordiality being traceable to the performance of the orchestra under Koussevitzky, and of the quartet, consisting of Richard Burgin, Robert Gundersen, Jean LeFranc and Jean Bedetti.

### SCHOOL NOTES

A program of operatic works was presented by pupils of William L. Whitney of the New England Conservatory of Music on December 21. . . . Another concert, a few days previously, was given by the brass ensemble of the conservatory. M. S.

## St. Louis Orchestra Gives Two Novelties

Shelton and Guidi the Excellent Soloists Under Golschmann

ST. LOUIS, Mo.—Edgar Shelton, young St. Louis pianist, was soloist with the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor) in the Tchaikowsky B flat minor concerto. Mr. Shelton is an artist of sterling attainments, his considerable native temperament displayed with admirable restraint and his technic brilliant and free. The Tchaikowsky work was an ideal vehicle for his gifts, and he and Mr. Golschmann shared in the hearty plaudits of the audience.

Another orchestral concert brought Scipione Guidi, concertmaster, as soloist in the Beethoven concerto. His playing bears the stamp of intrinsic musicianship and adept mechanical control. The orchestra furnished a tonal background well-conceived in dynamics and shading.

Mr. Golschmann continues his laudable efforts in introducing new music to his audiences. A *Capriccio* by George Antheil and an orchestral suite by Karol Rathaus were the more recent innovations. Both works are in the modern idiom and are well worth hearing, particularly in view of the colorful readings given them by Mr. Golschmann. This conductor commands at all times a finely welded tone and meticulous response from the orchestra, and imbues his interpretations with interest and vitality, without departing too radically from tradition and accepted style.

### NEW RECITAL SERIES

Jascha Heifetz was heard in recital at Odeon Hall, his program opening a new artist series sponsored by J. H. Thuman and Alma Cueny. He exhibited his characteristic virtuosity in a list which included the Grieg C minor sonata, the Mozart concerto in A, excerpts from the Bach G minor sonata, and the *Tzigane* of Ravel. N. W.

## Mueller Featured in Numerous Roles

During the first six weeks of the Metropolitan Opera Company's present season, Maria Mueller has sung ten times with that organization. Since appearing as Maria Boccanegra, in the opening work of the season, Simon Boccanegra, Miss Mueller's roles have included Elisabeth in *Tannhäuser*; the name part in *Aida*; *Cio Cio San* in *Madam Butterfly*; *Mimi*, in *La Bohème*, and *Donna Elvira* in *Don Giovanni*. This artist was heard also in a Sunday evening concert of the Metropolitan Opera Company and was guest artist in a concert series at the Waldorf-Astoria Hotel, New York.

## Wollner at the German Club

Mark Wollner, violinist, played at the German Club, New York, on December 18, his program including music by Reger, Franck, Beethoven-Kreisler, Padre Martini, Dvorák-Kreisler, Granados-Thibaud, and de Falla-Kreisler. On January 15, Mr. Wollner is to give his second New York public recital of the season at Town Hall. Pierre Luboshutz will be at the piano.

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#### Westminster Gazette

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#### The Morning Post

. . . The purely musical qualities of phrasing, rhythm, and intonation were, however, exceptional, and as for her technique, in the upper range of the instrument especially, it would have been remarkable in a player of any age.

#### The Daily Mail

. . . Miss Raya Garbousova played yesterday at Wigmore Hall with a success that should herald a famous career.

#### The Times

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#### La Tribuna

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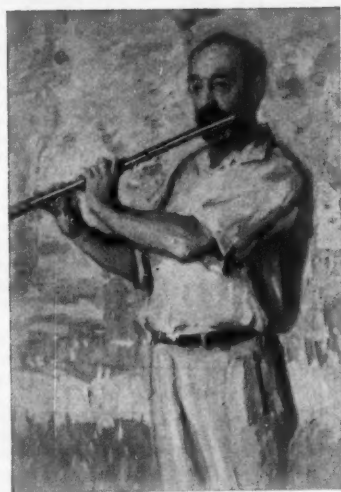
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## Chicago Club Sings The Messiah

Arendt, Haven, Baer and Sears the Excellent Soloists

CHICAGO.—The Swedish Choral Club sang The Messiah at Orchestra Hall on December 18, under the direction of its conductor, Harry T. Carlson. The Swedish Choral Club, which has long been outstanding for the efficiency of its work, gave a highly meritorious performance, singing with much vitality and tonal beauty, and enunciating the text with unusual clarity.

Else Harthan Arendt, eminent Chicago soprano, has often been heard in the Handel oratorio and her interpretation of the part had authoritative delivery. Her vibrant voice delighted the audience, which warmly applauded her.

Frederic Baer was excellent in the basso part. He sang the music with authority, dignity and that true Handelian style which has placed him so high among oratorio singers of the day. Gladys Haven was equally successful in the contralto solos. Words of praise must also be set down for the tenor, Charles Sears, whom we had never heard before. First acquaintance showed him a singer of substance. Members of the Chicago Symphony Orchestra, assisted by Stanley Martin, organist, played the score with understanding.

### SCANDINAVIAN PROGRAM

The George Dasch Ensemble Players presented a Scandinavian program at the regular series of Sunday afternoon concerts at the Art Institute, on December 18.

### OTHER SUNDAY CONCERTS

Among the other important events on December 18 was the appearance of Arthur Kraft and others at the Chicago Woman's Club, the appearance of Frieda Savini at the Beachview Club, and a MacDowell program at the Stevens Hotel, in which Alice Mock, soprano, was featured.

### HEIFETZ AT ORCHESTRA HALL

Jascha Heifetz was greeted by a practically sold-out house at his second Chicago recital, at Orchestra Hall, on December 19. Grace Denton, under whose management he appeared, has won success with her Monday Night Concerts. They have been well patronized in each instance. Heifetz, as ever, played superbly and to his lengthy program he added many encores.

### MORE OPERA

Chicago certainly will have sufficient opera, as every week new operatic ventures spring up. Another of those is the Chicago City Opera Company, which announced a performance of Il Trovatore at the Auditorium Theatre on December 26. Anna Leskaya was to be the Leonora, Ada Paggi, Azucena, John Pane-Gasser, Manrico, and Martino Rossi, the Count. A chorus of two

hundred, selected from the ranks of the Chicago Civic Opera, had been in rehearsal for several weeks under the direction of Attico Bernabini, who was to conduct the performance.

Another operatic season to be launched is one by the American Opera Company, which has announced its first performance for January 9, at the Eighth Street Theatre, at prices ranging from fifty cents to one dollar. Most of the singers are known in Chicago. For the opening bill Carmen is promised; and if all goes well, this work will be continued through the week. Manon is announced for the second week, The Tales of Hoffman for the third, Il Trovatore for the fourth. Lakmé concludes the contemplated five weeks season.

On January 15, at the Auditorium, Johann Strauss' Gypsy Baron is to be presented under the direction of William L. Klein, director of the German Broadcast of Chicago and under the auspices of the Germania Broadcast. Mr. Klein has secured able singers, a large chorus and a good-sized orchestra.

Other operatic attempts are still embryonic, but what is certain is that Chicago will have grand opera on a big scale this coming summer during the Century of Progress exhibition. Plans are now under way which make it certain that in 1933 Chicago will hear more opera than it has probably ever had in the past.

### ANNA GROFF-BRYANT STUDENTS ACTIVITIES

Pupils of Anna Groff-Bryant have appeared at various church, club and musical affairs recently. They are Mrs. E. A. Nissen, lyric soprano of the Berwyn studios, soloist for the Riverside Women's Chorus on December 5, when this group gave a program for The Sorosis Club of Oak Park; E. A. Nissen, lyric tenor, a member of the Baptist Choir of Berwyn Baptist Church, soloist on the program of Christmas music on December 18; and Cleo Barnes Weatherwax, contralto and director of the Baptist Church choir, who sang Christmas solos on the same program.

Nathaniel Cuthright Smith, dramatic tenor, now of New York, and heard on broadcasts over station WINS Melody Hour, was a former pupil of Mme. Groff-Bryant at Galesburg, Ill. After Mme. Groff-Bryant resigned from Lombard College there and returned to Chicago, this tenor came to Chicago and continued his work with her for several years.

### COLUMBIA SCHOOL GIVES BENEFIT

The Emergency Welfare Fund benefitted by a concert given by the following members of the Columbia School of Music faculty on December 16: Lavon Holden, contralto; Arthur Kraft, tenor; Dorothea Powers, violinist; Helen Protheroe, soprano, and Robert Sheehan, pianist.

### CHICAGO MUSICAL COLLEGE NEWS

Lauretta McInerney presented her pupils in dramatic readings, December 14.

Edward Collins gave his regular monthly master class in St. Paul, Minn., recently.

Pupils of Vernon Williams were presented in The Messiah on December 15, at the Little Theatre.

Ida Kremm, artist-pupil of Rudolph Ganz, played two groups December 6, for the Chicago Women's Club.

Ethel De Poy, soprano pupil of Mary W. Titus, sang a group of English numbers for the South Side Artists Association at the Fairfax Hotel on the Pullman Technical high school program.

The opera class, under the direction of Isaac Van Grove, gave scenes from Faust, Lucia, The Bartered Bride, and The Secret of Suzanne, in the Little Theatre, December 16.

Katzu Yonezawa, mezzo-soprano and artist pupil of Isaac Van Grove, sang a recital before the Grand Rapids Federation of Women's Club on December 8. She also sang for the Manistee (Mich.) Woman's Club on December 12, and presented a program on December 27 before the Chicago Woman's Aid Organization.

A production of Little Women was presented and sponsored by Phi Mu Gamma National Sorority on December 17. A sale is managed every Saturday noon on the first floor of the college for the scholarship fund.

The following recitals are scheduled for the Little Theatre: January 6, Isaac Van Grove's opera class; 8, Cecile Barnett's dancing class; 10, pupils of Clare John Thomas; 15, pupils of Camille Robinette; 20, preparatory piano department; 22, pupils of Cecile Barnett; 27, pupils of Viola Roth; 29, preparatory piano department.

### AMERICAN CONSERVATORY NOTES

Earle Armil, of the piano faculty, sang the tenor solos with the Chicago Bach Chorus in the concerts given at St. Andrews Lutheran Church, November 22 and at Bethany Lutheran Church, November 28.

Helen Gobble Henigbaum, pianist, student

of Allen Spencer, has been engaged as director of the music department at St. Katherine's School for Girls, Davenport, Ia.

Lela Hammer, of the piano department, orchestrated and directed the Nifty Shop Revue, which was presented at the Community Club House, Western Springs, Ill., for the benefit of the school teachers of that city.

Gamma chapter of Sigma Alpha Iota gave its annual scholarship concert at the Medinah Athletic Club, December 4.

The November meeting of the Van Dusen Organ Club was held in Grace Episcopal Church November 29, the members of the club being the guests of Arthur Dolbeer, Chicago representative of the Estey Organ Company. The program was presented by the following members: Whitmer Byrne, Harold Cobb, Edward Eigenschenk, Mercie Heise and Burton Lawrence.

Fred Ohlendorf, conductor of the Chicago Heights Civic Orchestra, and for many years a voice student at the American Conservatory, presented that orchestra in its first concert of the season on December 2. Lulu Giesecke Butler was the guest artist, playing the violin concerto in E minor by Mendelssohn with the orchestra, and a group of solos.

Gail Martin Haake, director of the teachers' training classes of the Oxford Piano Course, addressed the principals in the public schools of Omaha, Neb., and Des Moines, Ia., recently. On December 19, Mrs. Haake was a guest of the public school music department of Grinnell (Ia.) College.

Gamma Chapter of Sigma Iota held its annual Christmas musicale at the Kimball Organ Salon, December 13.

Lola Borchers, contralto, pupil of Theodore Harrison of the voice faculty, appeared as soloist in The Messiah in Kalamazoo, Mich., December 18.

Eleanor Grossman, student of Esther Sachs of the dramatic art department, has been engaged to teach dramatic art at Herzl Junior High School, Chicago. Selina Coleman, also a Sachs pupil, is teaching public speaking and dramatic art at Pope High School.

Evelyn Ham, contralto, student of Karlton Hackett, presented the members of the Clarendon Hills Church Choir in the Christmas cantata, The Christ Child, December 18. Miss Ham is the soloist and director of the choir.

Piano pupils of Alice Johnson appeared in recitals at the conservatory, December 7.

### COLUMBIA SCHOOL OF MUSIC NEWS

Walter Spry announces an interpretation class of ten lectures for piano students. Series A will begin January 5 and continue for five weeks. Series B will open February 9 and also be given for five weeks.

Clare Osborne Reed had a class meeting of her pupils at the school December 3 and has arranged for three more meetings, beginning in January.

Ludwig Becker, director of the Columbia School Symphony Orchestra, is rehearsing the organization in preparation for the first in the series of concerts which will be given January 31 at Kimball Hall.

Lillian Price, of the voice department, had a studio recital of her class in the school recital hall on December 13. Libuse Bauman, soprano and student of Miss Price, will be a soloist in the concert to be given at Kimball Hall January 31.

The Emergency Welfare Fund was given the proceeds of a concert in the school recital hall December 16. On the program were Helen Protheroe, soprano; Arthur Kraft, tenor; Robert Sheehan, pianist; Lavon Holden, contralto; and Dorothea Powers, violinist. The faculty and students combined in their efforts to augment the fund.

The first in the series of concerts to be given every Sunday afternoon in the school recital hall starting January 15, will be presented by William Hughes, pianist, Aldo Del Missier, violinist, Grace Parmele, soprano and Clifford Bair, tenor.

RENÉ DEVRIES.

### Richard Copley Management Notes

The Richard Copley Management is presenting a number of concerts in New York next month, the schedule including: January 10, the Roth Quartet, at Town Hall; 16, the New York Orchestra (Nikolai-Sokoloff, conductor), Carnegie Hall; 20, Josef Hofmann, Carnegie Hall; 26, the Fisk University Choir (Ray Brown, director, and T. Tertius Noble, guest leader), Carnegie Hall; 29, Dorothy Gordon, in a benefit for the Public School Relief Fund for Underprivileged Children, Town Hall; and 31, Bomar Cramer in piano recital, Town Hall.

### "Gamby" for RKO Roxy Theatre

Maria Gambarelli, known as "Gamby" of the Roxy ballet, has returned from a European tour to be *première danseuse* of the RKO Roxy Theatre, Radio City, New York. "Gamby" held a similar position at the Capitol and former Roxy theatres when those houses were under Roxy's direction, and was a member of the original Roxy's Gang. She abandoned plans to appear in grand

opera at Milan, Rome and Naples to fulfill the RKO Roxy engagement.

### New York to Hear Harold Dahlquist

Harold Dahlquist, American baritone, was born in Massachusetts and is of Swedish parentage. His music studies began in Boston with Vincent Hubbard. After military service in 1917, he went to England upon the advice of his teacher to continue his



HAROLD DAHLQUIST

studies under von Zur-Mühlen. Mr. Dahlquist's first important public appearance in London was in a series of three Schubert Centenary Concerts in 1928. Since then he has appeared throughout Great Britain. The baritone is now in America, returned from concert engagements in Honolulu. As previously announced, his first New York appearance is set for Town Hall, January 2.

### League of Composers Concerts

The League of Composers is celebrating its tenth anniversary with a gala program on January 8 at the French Institute, New York. This is the first in a series of five concerts scheduled for that auditorium during the first four months of 1933. The January 8 list offers representative chamber music produced by the League during the past decade, including Ernest Bloch's quintet, introduced in 1923; and works using voices and instrumental combinations—Louis Gruenberg's The Creation, an excerpt from Lazare Saminsky's chamber opera The Plague's Gagliarda, Hindemith's Das Marienleben, and Marion Bauer's Noel. In the Bloch work, Harold Bauer, who was the pianist at the premiere, is to appear again, assisted by the other four musicians who collaborated with him at that time. It is announced that on April 16, Leopold Stokowski will conduct a concert of chamber orchestra music, the program to include Schönberg's Pierrot Lunaire.

### Cadek Choral Society Heard

The Cadek Choral Society of Chattanooga, Tenn. (J. Oscar Miller, conductor) gave Haydn's Creation on December 9. The soloists were Louise Lerch, soprano, Arthur Kraft, tenor and Edwin Swain, baritone. Instrumentalists were Emily Relfe, organist, Elizabeth Armstrong, pianist, and a string ensemble of twenty-one players.

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## NEW YORK CONCERTS

## DECEMBER 19

**Sittig Trio** Two seldom heard compositions, the second sonata for violin and piano by Frederick Delius and Rubin Goldmark's trio in D minor, were items on the Sittig Trio's afternoon program at the New York Junior League on December 19. A Barriere sonata for trio and Schumann's D minor trio were also heard.

Balance, precision, and splendid blending of color marked the performance. Aside from the individual technical abilities of the group they have shown equal skill in selecting from the treasure store of chamber music literature for their offerings.

The Delius sonata, played by Margaret Sittig, violin, and Frederick V. Sittig, piano, showed anew the genius of the English composer. It was a delightful reading, lovely in tone and smooth in execution. The Goldmark work, facile in construction and rich in its musical texture, also had a thoroughly stimulative performance. Edgar Sittig's cello sang out through the concerted numbers, done by this family group. His fine round tone and good style were especially notable in the Schumann trio.

**Beethoven Association** Harold Bauer, pianist, and Mischa Elman, violinist, did not go far afield for their goodly share in the Beethoven Association's third seasonal concert, choosing as they did the César Franck sonata in A major and the Brahms sonata in D minor, op. 103. Mr. Elman's path was beset with mishaps in the third and last movements of the Franck opus; a snapping string forced him to stop in the midst of an eloquent passage in the recitative-fantasia, and in the finale his music-stand slipped, scattering the music over the platform. This time, fortunately, Mr. Elman did not interrupt his performance, finishing the sonata from memory.

Mr. Bauer and Mr. Elman gave the Franck a well-considered, euphonious, and virtuosic interpretation. Their ensemble made for communion of a high order. The Brahms sonata was presented with deep feeling and a high order of musicianship, the style marked especially by glowing warmth.

The audience, alive to this music making of a kind seldom heard, applauded the artists with well-deserved enthusiasm.

The Mendelssohn Glee Club (of which MacDowell was the conductor in 1896-98) sang his The Crusaders, Midsummer Clouds, Dance of Gnomes, and The Autumn Sea, by Wilhelm Gericke, with Ralph Baldwin directing.

## DECEMBER 20

**George Mevi** Throwing the guide post of tenor or baritone aside, George Mevi labelled himself merely "Lieder singer" and with the exception of an aria or two, devoted himself to the songs of Schubert and Schumann.

Hampered considerably by what appeared to be nervousness, Mr. Mevi's intentions proved superior to his performance, as evidenced at this particular display of his talents. What could have been might be displayed at some future appearance. Margery Morrison accompanied.

## DECEMBER 21

**University Glee Club** Channing Lefebvre led the University Glee Club in its first concert of the organization's thirty-ninth season at the Waldorf-Astoria on Wednesday evening. In keeping with the season, Christmas hymns and carols were listed, including songs by Harvey Gaul, Richard Kountz, Mendelssohn, Ralph Baldwin and Henry Hadley. George Mead conducted his chorus, The Storm; and Deems Taylor's arrangement of a Czechoslovak folk song, and Waters Ripple and Flow, were also sung. The concert closed with campus airs, sung by groups from Colgate, Williams, Yale and Harvard. Solo songs were offered by Rolf Gerard, tenor; Albert A. Wiederhold, Walter Johnson, Alan B. Campbell and Millard F. Gibson sang the solo parts in the choral numbers. George Mead accompanied.

Mr. Gerard, whose first group included an excerpt from Die Meistersinger, Chanson Norvegienne (Fourdrain), and The Captive Warrior (Morris), completely won his audience. His voice is brilliant, warm and colorful, and of good range. His musicianship was apparent in all his offerings. Later, the

tenor sang items by Brown and Hopekirk, and Jacques Wolf's De Glory Road. Encores were demanded after both appearances.

## DECEMBER 22

**Philharmonic Orchestra** At the regular Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra in Carnegie Hall, Issay Dobrowen made his last appearance with the organization, barring his Sunday concert at the Metropolitan.

In Schumann's B flat symphony, Mr. Dobrowen gave a refreshing reading, musically circumspect and yet flexible and poetical. He was successful in emphasizing all the vernal beauties of the work. The audience applauded him for the ingratiating interpretation, and the orchestra for its lovely performance.

A "first time in America" was Max Ettinger's (Munich composer) orchestral arrangement called Old English Suite, and based on compositions for the virginal, by Elizabethan (sixteenth century) composers, Byrd and Bull. The suite is "much ado about" pieces that are not improved by being reset and amplified. The scoring lacks variety and color. It is a dull opus altogether.

Serge Rachmaninoff wound up the concert by playing his third piano concerto, in D minor, heard here last winter from Vladimir Horowitz. The work is not as good as the other three concertos by the same composer. His performance was spirited, and of course, devotional, but he forced his tone on occasions, and made many technical slips. He was applauded loudly.

**Plaza Artistic Morning** New York had its first glimpse of Clare Clairbert on Thursday morning when she made her local debut at the Plaza Artistic Morning, sharing the program with Georges Barrère, flutist, and Andre d'Arkor, tenor.

The audience was roused by Miss Clairbert with trills and roulades and flowered scales of the Shadow Song from Dinorah. She won a hearty, old-fashioned coloratura reception. Miss Clairbert's voice is of fragile proportions, dexterous, and in method she follows the do's and don'ts of the old French school. The mellow richness of her middle and lower register are particularly pleasing, and she reveals excellent musical instinct. She is gracious in manner, composed, and made a definite impression on the holiday listeners.

Barrère did honor to Bach, Mozart, Gluck, and a few choice others, in his characteristically expert performance.

Mr. d'Arkor was also a newcomer to New York. He has a pleasing tenor voice, sings with good taste and in nice style. Among his offerings the Berceuse of Gretchaninoff seemed best suited to his talents. Sanford Schlüssel, accompanist for both Miss Clairbert and Mr. d'Arkor, displayed skill.

Due to press exigencies, the Musical Courier will publish reviews of the weekend concerts of December 24 and 25 in the issue of January 7.—Editor's Note.

## Free Concerts at Metropolitan Museum

On the eight Saturday evenings of January and March, 1933, the Metropolitan Museum of Art, New York, will present its fifteenth series of free symphony concerts under the direction of David Mannes. The four January concerts are made possible by a gift from John D. Rockefeller, Jr. These concerts, which began in 1918, have increased in attendance until the 1932 series drew 76,818 persons. The programs for this season continue the policy of offering music from the orchestral writings of standard composers.

## Tollefsen Trio Ends Tour

Carl H. Tollefsen and Mrs. Tollefsen have returned to their home in Brooklyn, N. Y., after a three weeks' tour with the Tollefsen Trio in the middle West. The itinerary included visits to the University of Kentucky, Lexington, Ky.; MacMurray College, Jacksonville, Ill.; Ward Belmont, Nashville, Tenn.; and other institutions in Ohio, Indiana, Illinois and Michigan. A luncheon and reception was given for them by the Woman's Club of Dayton, O., after their recital.

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## Metropolitan Opera

IL SIGNOR BRUSCHINO AND ELEKTRA,  
DECEMBER 19

For the second time this season Rossini's Il Signor Bruschino and Strauss' Elektra made up the double bill on December 19, although it was the third presentation of Elektra. A spirited performance of the Rossini opera was given with the same principals as previously except Pompilio Malatesta, who replaced Louis D'Angelo as Commissary of Police. Mr. Malatesta always can be relied upon to give a convincing and realistic portrayal of any character he essays, and did so again on this occasion. Ezio Pinza, Editha Fleischer, Giuseppe de Luca, Marek Windheim, Armand Tokatyan, Alfredo Gandolfi and Elda Vettori duplicated their former success in their singing of the tuneful and humorous opera. Tullio Serafin conducted.

Although there was not the wild cheering as at the first two performances when the curtain was lowered on the final scene of Elektra, the audience was given a dramatically and musically moving production which will remain long in the memory. There was one important change in the cast, Faina Petrova replacing Karin Branzell as Klytemnestra. And a gripping and sinister portrayal it was too of the degenerate queen. Gertrude Kappel repeated the forceful portrayal she gave at the first two performances and for which she was so justly lauded. Goetja Ljunberg again gave a sympathetic and convincing delineation of Chrysothemis, and Friedrich Schorr was the Orestes. Others repeating their telling portrayals were Rudolf Laubenthal as Aegisthus and Siegfried Tappolet as Foster Father of Orestes. Smaller roles were capably handled by Grace Divine, Pearl Besuner, Marek Windheim, Arnold Gabor, Dorothea Manski, Doris Doe, Ina Bourskaya, Philine Falco, Helen Gleason and Margaret Halstead. Artur Bodanzky conducted.

LA GIOCONDA, DECEMBER 21

Rosa and Carmela Ponselle made their first joint appearance at the Metropolitan on Wednesday, singing the title part and the role of Laura, in La Gioconda. The occasion was significant, for both sisters have been associated with the company for several seasons, each going her own way, but never meeting as rivals in fact or fiction—operatic fiction—on the boards of the opera house. They were both greeted cordially upon their appearance, the audience joining in the spirit of the evening.

Carmela Ponselle's Laura was a sympathetically created characterization, the music of the part being also well suited to the timbre of her voice and her technical ability.

ties. Both sisters brought vital force to the characters, and while Miss Rosa's Gioconda was the musically beautiful role it always has been, her acting seemed even more spirited than usual, prompted by her eager response to the presence of her sister.

The balance of the cast remained the same as in previous performances—Lauri-Volpi, as Enzo; Tancredi Pasero, the Duke; Fania Petrova, La Cieca; Armando Borgioli, Barnaba; and Messrs. Gandolfi, Malatesta, etc. Tullio Serafin conducted.

FAUST, DECEMBER 22

Due to Lily Pons' indisposition, Faust was sung at this Thursday evening performance instead of Lakmé. With a cast formed of Queena Mario (Marguerite), Giovanni Martinelli (Faust), Ezio Pinza (Mephistopheles), Richard Bonelli (Valentin), Gladys Swarthout (Siebel), Henriette Wakefield (Marthe) and Paolo Ananian (Wagner), the opera moved delightfully from start to finish. Every member sang well and acted with finesse. All the familiar arias were applauded vociferously and deservedly so. Good taste, musically vocalism and excellent characterization made this meritorious performance of exceptionally high order. Louis Hasselmanns conducted expertly.

WALKÜRE, DECEMBER 23

Owing to illness, Karin Branzell could not take the role of Fricka in Die Walküre, and was replaced by Doris Doe, who gave a good account of herself at short notice, and should do even better after further essays in Wagner at the Metropolitan.

Ill health had reared its ugly head also in the case of Maria Mueller and she was replaced by Grete Stückgold in the role of Sieglinde. The substitute, lovely to look upon, fresh of voice, highly qualified in style, acting, and delivery of text, scored an unqualified success, and received a warm welcome from an audience which had not forgotten her former excellent activities at the Metropolitan.

Mme. Gertrude Kappel, a favorite as Brünnhilde, repeated her authoritative and appealing version, and gave infinite satisfaction to discriminative listeners.

Ludwig Hoffmann was the new Wotan, an artist of mellow voice, breadth of musical interpretation, and commanding in his portrayal of the vacillating god. The Hoffmann tones are never bellowed, but have ample volume. Wagnerian experts look upon him as a significant asset in the German ranks at the opera house. Siegfried Tappolet, as Hunding, gave the part grim incisiveness. Artur Bodanzky conducted the performance, a first class one despite the eleven hour shifts in the cast.

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Sophie Braslau, Orchestral Soloist, Warmly Greeted—Florent Schmitt  
Guest of Honor at Performance of His Works

LOS ANGELES, CAL.—Once more the Los Angeles Philharmonic Orchestra held the center of the metaphoric stage. Dr. Artur Rodzinski devoted the last symphony program almost entirely to music for the theatre. Commencing with Sinigaglia's amusingly excited overture to Le Baruffe Chiozzotte, he gave fine care and effectively free delivery to the Amjor Brujo ballet suite. Native appeal of the de Falla score was enhanced by the singing of Sophie Braslau, contralto. She is a great favorite here. Few artists can afford to visit at such relatively short intervals and invariably draw a large attendance and ovations.

Arnold Zernachson's Choral and Fugue in D minor, op. 4, was then played for the first time locally. The woodwinds sounded especially well in the first section, strings and brasses excelling in the stirringly polyphonic second chapter. The rafter-shaking finale won proportionate plaudits for the piece and the players.

The presence of Florent Schmitt caused inclusion of another novelty, Le Tragedie de Salomé. This lurid, melodramatic series of tonal *décors* also aroused considerable plaudits, but among thoughtful musicians the reaction was less enthusiastic. That reserve, of course, had no connection with the news of the hour, but there was the aesthetic-historic reaction that France had twice defaulted on the same day! It remained for the sublime trivialities of Berlioz' Roman Carnival to refreshen Gallic laurels. Dr. Rodzinski showed good instinct as a program-maker by airing his concert room with this cool draft after the heavily-laden atmosphere engendered by Schmitt's turgid attempt at what seems like out-Straussing Straussian dramatic sensuousness.

M. Schmitt, by the way, attended, and could acknowledge multitudinous applause from the stage to which the conductor had beckoned him.

## COMPOSER HONORED BY PRO-MUSICA

The French composer once more was honored by a representative gathering at the bidding of the local chapter of Pro-Musica. He presided in Thor-like fashion at the piano during the eclectic quintet, op. 51, which evidently was played without much-needed cuts, because it lasted for what the hands of the watch signalled as somewhat more than one hour. For some reasons, which need not be discussed here, two ensembles had declined the distinction of god-fathering this premiere, and the John Reed Quartet (Samuel Albert, Doris Cheyne, G. R. Menhenick) came to the rescue at only a few days' notice. They gave valiant and tonally gratifying service; however, the composer improvised a stentorian obbligato, compared with which such avid concert-talkers as the sweetly loquacious De Pachmann and the choleric Molinari appear laconic stoics. Cecile Barbezat then sang a group of imaginative songs, and the composer and Marvane Maazel, gifted pianist of this city, closed with the two Rhapsodies, op. 53, for two pianos, Schmitt adding a solo encore.

The same evening John Smallman directed the Oratorio Society in what has been described as a vital performance of Handel's Messiah. Blythe Taylor Burns, soprano, Jean Chown, alto, Fred Scott, tenor, Alexander Kisselburgh, basso, Lorna Gregg, piano, Dr. Ray Hastings, organist, and the Los Angeles Philharmonic Orchestra collaborated. Pleasant to add, there was a near-capacity audience. B. D. U.

## Norman Jolliffe Pleases

Norman Jolliffe, bass-baritone, was heard in an interesting and varied program at The Barbizon, New York, on December 22. His list included numbers by Mozart, Lully, Beethoven; folk songs from the literature of Hungary, the Hebrides, England and France; German Lieder by Schubert and Schumann; and the final group consisting of items by F. Keel, B. Treharne and J. Wolfe and Gena Branscombe's Hail Ye Tyme of Holidays. The singer has a voice of broad scope, whose quality, naturally mellow and resonant, lends itself with equal facility to the dramatic or lyric style. He has a generous command of vocal color and a native endowment of interpretative skill. There was an audience which taxed the capacity of the auditorium and hailed Mr. Jolliffe's offerings with enthusiasm. M. L. S.

## Christmas Music at St. Patrick's Cathedral

The following were the musical services given at St. Patrick's Cathedral, New York, on Christmas Day by Pietro A. Yon, organist and choir director: Midnight Solemn Mass—Noel Variations for organ (Guilmant), processional, Once in David's Royal City; Proper of the Mass (Gregorian), Missa Choralis (three parts and unison chorus by L. Refice) sung by the full Cathedral College Choir of 120 and Double Quartet; Adeste Fideles; Christmas carols for oboe and organ with B. Labate of the New York Philharmonic as soloist; recessional, Gesu Bambino (P. Yon). Pontifical Mass (eleven o'clock)—Noel, organ music (F. de la Tombelle); processional, O Divinest Childhood; Proper of the Mass (Gregorian); Missa Regina Pacis, with soli chorus (P. Yon); Adeste Fideles (Novello); recessional, Gesu Bambino (P. Yon);

finale from first sonata (Guilmant) on the organ. Pontifical Vespers—Christmas Rhapsody for organ (Gigout); processional, O Divinest Childhood; Vespers of the Day (Gregorian); four-part hymn, Jesu Redemptor (Kothe); Alma Redemptoris, four parts (F. X. Witt); Adoro Te, soli and four parts (P. Yon); Tantum Ergo, four parts (Dubois); Laudate (Gregorian); recessional, Gesu Bambino (P. Yon); and organ toccata (R. Renzi).

## Lily Strickland to Appear at the Waldorf

Lily Strickland, American composer of Oriental music, will appear at the Oriental Tea on January 6 in the Empire Room of the Waldorf-Astoria, New York. This is the first public appearance by Miss Strickland since her return from ten years in India. She has as assisting artist Nevada van der Veer, contralto. Dan Carthe and Maria del Orte, dancers, and Basil Ruysdale supplement Miss Strickland's program. Mitchell Schuster and his Tango-Dahl Orkestar will play for dancing. This is another in the series of International Tea Dances being held every Friday afternoon in the same setting.

## Parsifal for Benefit Performance

The Southern Women's Educational Alliance has arranged a special benefit performance of Parsifal at the Metropolitan Opera House on February 13 to commemorate the fiftieth anniversary of Wagner's death and the tenth anniversary of the founding of the New York Chapter of the Alliance by Mrs. Charles Dana Gibson. As the opera season closes before Good Friday, this is the only performance of Parsifal scheduled for the season. It is also the ninth annual benefit performance at the Metropolitan Opera House by the Southern Women's Educational Alliance.

## Alberti Directs Christmas Program

Solon Alberti directed a special music service on Christmas Day at the Central Church of Disciples of Christ, New York. The soloists were Nita Alberti, soprano; Marguerite McCulloch, contralto; Donald Showalter, tenor; Robert Tilberg, baritone; Miriam Lloyd, organist; and Sara Knight, pianist. The program included excerpts from Handel's Messiah and several traditional Christmas hymns.

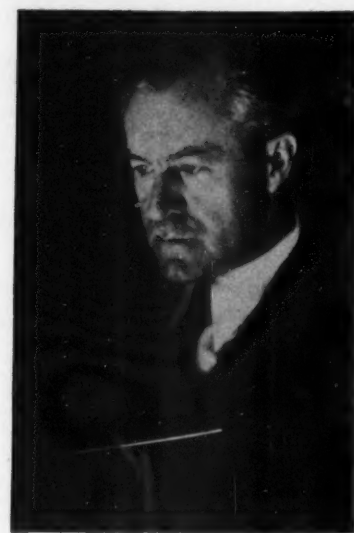
## Marie Van Gelder Joins Music Academy

Marie Van Gelder, soprano, for some years teacher in the New York College of Music, has returned from a year spent in Holland and England, and has joined the staff of the Mount Kisco (N. Y.) Academy of Music and Arts. Miss Van Gelder, who

took her Bachelor of Music degree at the University School of Music, Ann Arbor, Mich., plans a Music Study Club, with works in cantatas, operas and radio preparation. Marie Kulewatz-Faehle is director.

## Dr. Thompson Stone in Active Season

BOSTON.—Dr. Thompson Stone, conductor of the People's Symphony Orchestra of Boston, and of the Handel and Haydn Society and the Apollo Club Male Chorus of this city, has finished the first series of concerts with his orchestra, and will enter upon the second series, January 15, at Jordan Hall. The attendance for these concerts has grown



DR. THOMPSON STONE,  
conductor of the People's Symphony Orches-  
tra of Boston.

remarkably during the past year, and from a beginning three years ago with a half filled house, he now has capacity audiences. For the performances of Handel's Messiah which he is conducting this year, the soloists are Jeanne Dusseau, Nevada van der Veer, Dan Gridley and Walter Kidder. In the spring Dr. Stone expects to conduct Elgar's Dream of Gerontius, with Margaret Matzenauer, Paul Althouse and Harry Newcomb as soloists. His first concert with the Apollo Club took place on December 20, when he presented another first performance in Boston of a work by an American composer—Charles Martin Loeffler's Beat, Beat Drums.

## Valentine-Murat-van Koppenhagen Recital

Marguerite Valentine, pianist; Ronald Murat, violinist; and Otto van Koppenhagen, cellist, were heard in recital at the Barbizon-Plaza, New York, on December 20. After a somewhat indifferent performance of Beethoven's sonata, op. 30, No. 2, the pianist and violinist found themselves in Debussy's sonata in G in which the blending of the instruments, finely shaded nuances and artistic conception of the work were fully realized. But their playing of the trio in C minor, op. 101, by Brahms, in which the cellist participated was the most keenly enjoyed of all. The artists seem to revel in the beauties of the work and this was communicated to the listeners. Miss Valentine might be advised to dispense with certain disturbing gyroscopic actions when playing. The audience was appreciative and discriminating. E.

## Pothoula Canouta Dances

Pothoula Canouta, of the Chalfi Dance School, offered a recital at Chalfi Hall, New York, December 20. Miss Canouta gave evidence of skill and taste in her dances, and Jack Finestone, scholarship winner, showed himself an able musician in six modern piano solos. Marguerite Potter and the Madrigal Society sponsored the affair, which drew a good-sized audience. F. W. R.

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NEW YORK DECEMBER 31, 1932 No. 2751

A Happy New Year and a fifty per cent. gain in prosperity. May your voices, fingers, batons, pupils, musical enterprises bring more joy and more lucre in the next twelve months.

The concert and operatic season is half finished and proved to be considerably less discouraging than the calamity croakers had predicted.

There are 6,200 seats in Radio City Music Hall, and the New Year's wish can be expressed that they may be all filled at every show given there.

Might one ask the persons who print concert, opera and theatre tickets, please to put on them the hour when the performances start. It is absolutely necessary, and moreover, only the most common kind of courtesy to the purchasers. It does not cost any more to print the information on the tickets, and saves much trouble and frequent decided annoyance.

The trend of the times shows that the manage-ments of musical comedy and motion picture theatres realize the growth of American taste in appreciation of good music. Evidence lies in the engagement of Mary Garden at the Capitol Theatre in New York; Coe Glade and Titta Ruffo's appearances at the Music Hall in Rockefeller Center; Grace Moore, Reinald Werrenrath and Barre-Hill in current musical comedies. Musicians may believe that their profession is turning topsy-turvy, but in truth the new order is of benefit to the profession by being brought closer to the populace at large.

## Vocal Greatness

Score another one for music, and for one of its famous and beloved figures. In the nationwide poll recently conducted by the National Council of Women and the Ladies' Home Journal, to select the twelve great American women leaders of the past 100 years, Mme. Ernestine Schumann-Heink stood thirteenth. The famous contralto missed by a margin of only 8,000 votes being acclaimed one of the chosen dozen women of the century. She stood sixth among living women named in the poll.

Women composers were not represented, but the librettists were out in force. Mary Baker Eddy, whose hymn texts were not least among her important contributions, ranked first, and Julia Ward Howe was

eighth. Since Uncle Tom's Cabin has inspired no end of music from the cinema to grand opera, probably Harriet Beecher Stowe, rated seventh, also belongs in this record.

To Mme. Schumann-Heink, ambassadress from the tonal sphere, felicitations from a large circle of music-lovers are in order.

## A New Year Makes Its Début

However uncertain may be some things about human life, the calendar goes its sovereign way with little regard for the preferences of human kind. The years are among those few entities, like death and taxes, which are absolutely certain. We know that at the end of each 365 days (in some cases, 366) there will be a more or less hectic celebration—and then all of us will start on another round of triumphs, failures, successes, and so on *ad infinitum*.

This year a number of people—musicians as well as ordinary mortals—are turning the new, white page of 1933 with feelings of undisguised relief. We believe that to many the new year represents a sort of haven, after the blustering storms of little-lamented 1932. If there is any reliability in signs and omens, a heartening epidemic of optimism is due in the early months of this new year. There are many contributory factors, not least of which is the general feeling of the public—whether rightly or wrongly—that a change in party control of the government will bring new forces into action, with beneficial results to the country at large.

Since a general return of confidence will probably be attended by a business restoration of greater or less degree, it is fair to assume that the musical world, as well as the other arts, will benefit by it. The arts have in all ages thriven whenever there has been a strong trade gain, with creation of surpluses which could be used to purchase some of the finer things of life; and when there has been enough leisure to make certain that these arts were enjoyed by the multitude.

Since the new year is traditionally a time for taking stock of what has gone and for laying plans for the future, we may be pardoned for essaying the role both of music historian and prophet, so far as the months immediately behind and ahead of us are concerned.

The year 1932 has been largely one of consolidation and planning for the period to come. It has been a year marked by heroic—and successful—efforts to salvage musical structures endangered by economic high waters. It has been marked by curtailments and a few cancellations. But it has also seen the emergence of new groups and the reorganization of others. The first half of the winter 1932-33 has produced new ventures and new personalities of distinct promise and interest in American music. It has seen a few triumphs of artists, ensembles and musical works. It is, perhaps, enough to recall that this was the season in which New York grew up sufficiently (in a musical sense) to go wild over Strauss' Elektra. It was also the season in which the Metropolitan Opera, in spite of financial troubles, went ahead handsomely with its plans to produce a new native opera, The Emperor Jones, by Louis Gruenberg and Eugene O'Neill.

One can hardly regard the season as one of loss when it is considered that all the symphony orchestras in the country, with one exception, have been able to continue with their regular subscription series. Moreover, though the lavish cost of opera on the grand scale caused the Chicago Civic, the Philadelphia Grand and the Ravinia companies to suspend activities, at least temporarily, there were compensations in many seasons by smaller companies elsewhere. All over the United States clubs and other concert course sponsors courageously carried on.

As concerns new structures, the American musical world is decidedly the richer. An outstanding instance was the completion of the San Francisco War Memorial Opera House. The largest project of all is the still uncompleted Rockefeller Center in New York, whose Music Hall opened auspiciously on December 27. This vast new home for music and allied arts, housed in a series of stupendous skyscrapers, surpasses anything elsewhere, in size, lavish expenditure and modernity of decoration and appointment. Its ambitious plans for entertainment include the appearance of noted conductors, singers, dancers and others, with a large orchestra and chorus; also opera and symphony performances.

With these auspicious events to usher in the new year, it seems apparent that the present period of taking stock and of laying plans is a necessary breathing-spell, during which preparation is going forward for a new period of activity such as the American public has not seen in several seasons.

## Delo, Podelam

(Business Is Business)

Chaliapin, reaching Paris last week after his sudden departure from America, denied that he is to head a vocal class in New York. The Russian basso, with recollections of certain unsold-out concert halls here, told the New York Times correspondent:

America is a sad place just now. The Americans are all sad. The economic depression has disheartened this people who astonished the world by their youth and strength. They have no longer the will to resist the course of events. I am deeply sorry for my friends in the United States. I feel sure the moment there are any signs of recovery they will not fail to resume the struggle.

And it may be guessed that as soon as those signs of recovery are on hand, and America resumes its struggle, Chaliapin will also resume his recitals in this country, much as he despises it and its inhabitants, according to what he tells his intimates when he is in Europe.

## The Giants Pass

The recent announcement that Antonio Scotti will sing his "farewell" in a gala performance of L'Oracolo at the Metropolitan on January 20, after a distinguished association of thirty-three years with that company, prompts mournful memories. The decision of the baritone—one of the excellent actors of operatic characters that New York has known—to quit the lyric stage "while his powers are still intact," as he told interviewers, will remove one more of the talents of the Golden Age, against whose art the cabals of Time have had little influence.

Scotti as Scarpia, and as Chim Fen in the opera in which he will make his *vale*—who has been able to challenge the histrionic supremacy of these interpretations? There are some veteran opera-goers who may remember the artist's début at the Metropolitan as the Don. (This was in those halcyon days before the motor car, woman's suffrage and—prohibition!) W. J. Henderson is, naturally, one of them; and at the gala supper given some eight years ago to mark Scotti's "first quarter-century" in New York opera, he recalled that after the début he wrote, "Mr. Scotti is handsome." "And," said the dean of music critics, "he still is!" But there is more than personable stage presence and unusual magnetism to account for the vitality of Scotti's operatic creations. He is, in Mr. Henderson's phrase, "a master of character composition."

It is enough to recall that he played Scarpia to a vast gallery of distressed Toscas on the historic stage at Broadway and Thirty-ninth Street—from Ternina on down to Farrar and Jeritza, and that throughout the three decades the thrills of the Sardou melodrama never lessened for eager audiences. It will, naturally, be a great occasion, this farewell, and many prominent figures in musical and social circles will doubtless be on hand to felicitate and wish Godspeed to the artist, who is departing for a career of leisure in his native Italy.

The times move quickly nowadays. The operatic artists who slightly more than a decade ago were prime favorites with the New York public, now show many gaps in their ranks. It is enough to recall that in 1920-21 Caruso was still among us, the acknowledged sovereign in a world of brilliant song; Farrar was the reigning operatic prima donna of Manhattan, and had been for fifteen years. The Chicago Opera was still paying visits to New York; and—a nine days' wonder—it was under the direction of a singer of gender feminine, Mary Garden. Since then death has taken its toll; there have been many farewells—and some re-farewells.

The departures of operatic idols assume something of a historic importance. The veterans still are full of reminiscences of Sembrich's gala "farewell" at the Metropolitan. Yet the succeeding years find this vocalist still extremely active as a master voice teacher, whom America is fortunate to possess. The Farrar "farewell" assumed slightly Gargantuan proportions. A crowd of "Gerryflappers" and others blocked Thirty-ninth Street, a way had to be cleared to the diva's motor car, and—in the best tradition of that still romantic epoch—there were smiles and tears, tossed roses, and lumps in the throat. It was beautiful, even if it had some earmarks of managerial preparation.

Of recent years, even the business of "farewells" has been mechanized. We now have curt news bulletins from the management, or perhaps an interview which the singer grants to the press, in which the doom of opera is prophesied in no uncertain terms. But, fortunately for those who still cherish romantic hankerings, the Scotti "farewell" promises to be none of these, but an occasion on which some of the tarnish will be rubbed from the once-brilliant panoply of opera.



# VARIATIONS

By Leonard Lieblich

Concerts and operas keep me on the move during the winter months and allow practically no time for theatre going, but occasionally there is a musicless evening so far as newspaper work is concerned, and then promptly I hie me to the play; nearly always, one with music. Last week it was two with music, The Dubarry, with lyrical Grace Moore in the title role, and Music in the Air, with a charming score by gifted Jerome Kern.

He has stocked this piece with a number of ingratiating tunes, romantic and rhythmic, and fitted them where they belong appropriately as part of the action. The light music of Kern is today the best of its kind on Broadway, for he adds to his melodic fertility the harmonic fancy and taste of a refined musician. The effect of the Kern numbers is enhanced colorfully by the adroit orchestrations of Russell R. Bennett.

Oscar Hammerstein's libretto appeals through its credible story, set first in a sort of toyland Bavarian village and later in the sophisticated circles of Munich.

Of the cast, carefully selected for singing qualities, I liked best Reinald Werrenrath, truant from the concert hall; and Natalie Hall, late of grand opera activity. Werrenrath has little to do but he does that little exceedingly well, with polished vocalism and flawless enunciation. Miss Hall's tones radiate warmth, she has youthful good looks and figure, and puts grace and liveliness into her acting. Tullio Carminati is a "heart interest" warbler (far removed from a crooner) with plenty of pep and sincerity in his impersonation of the hero. Walter Slezak, son of the unforgettable Leo (once a darling tenor of the Metropolitan Opera) does a character comedy part with unction, and low jinks are supplied humorously by the experienced Al Shean.

Aside from the well bred production and investiture, and the absence of all vulgarity in dialogue or action, another matter that impresses the observing visitor is how skillfully the older materials of operetta have been blended with the up-to-date quickening manner of concocting musical comedy. Music in the Air is a distinctly worth while theatrical experience, and it may interest you to know, if you are not already aware of it, that the producer is a woman, Peggy Fears.

Anyway, *place aux dames*, for another current musical piece, The Dubarry, with music by Millöcker, is also under feminine sponsorship, that of Tillie Leblang. She brought to the stage the modernized operetta in which Grace Moore, another prize capture from opera, appears at the Cohan Theatre.

The Dubarry harks back to the famous period in France when an official mistress was a regular part of the household of the king. Mme. Dubarry's role in the life of Louis XV is a familiar matter of history and Miss Moore is called upon to interpret the frail one's career, from her early poverty stricken beginnings as a millinery worker to her heyday as the favorite of the monarch. The present play leaves Mme. Dubarry well entrenched in power, and does not portray her ultimate destiny, the tumbril ride to the revolutionary plaza and death by the guillotine.

However, there are sentimental even if not tragic moments in the Dubarry version played by Miss Moore and she does them feelingly and with romantic charm. The lighter episodes also carry conviction, with Miss Moore's insouciant mobility and quite irresistible smile. It goes without saying that she looks a period picture in her lovely costumes with all their fluffs and furbelows.

The Moore singing needs no new recommendation, for the Musical Courier has described it frequently during her membership at the Metropolitan Opera. The comely prima donna finds easy vocal pickings in The Dubarry, whose music she does with the utmost ease, fluency, and *elan*. Miss Moore's agreeably timbred voice and smoothness of delivery in lyrical passages, represent the best of the tonal enjoyments of the evening, even though William Hain, late of the New York Opera Comique, also registers excellent singing ability.

Marion Green (one time concert, oratorio, and grand opera baritone, and later the long time star of Messenger's Monsieur Beaucaire) has no chance to show his real talents in the small part of the King. Andrew Tombes does comical relief, but The Dubarry is not essentially a play of laughs.

The Millöcker music is of old fashioned operetta atmosphere which has been injected with moderniza-

tions here and there by Theo Mackaben. Liltng and lively tunes are in plentiful evidence.

Colorful settings and clothes complete the worth while offerings in The Dubarry; but when all is said and done, the show revolves about Grace Moore and she carries the burden with assurance and success.

Arthur Hartmann writes an interesting letter to Variations, and recalls the question of why horsehair is used in bows for stringed instruments—a query posed some weeks ago in this column by Grena Bennett, and answered by several correspondents. They told the reasons for the hirsute origin, but did not specify why horsehair is particularly preferred. Hartmann explains it in four words: "Because horsehair is long." He adds: "Had the French poet with the Hebraic name of Kahn—Gustave Kahn—lived at the time of Paganini, doubtless the latter would have made good use, as a press story, of Kahn's poem wherein the fiddler murders his mistress (or one of them) and has his bow re-strung from the gorgeous tresses of his 'beloved.' As to who first strung a bow with hair, I defy the entire world to state and prove; but as to why, is so simple that I wonder why I have—for so many years—hidden my title of Mus. Doc. (And don't you delete this sentence, whatever else you do.)"

The reason for the hair itself is practical, according to Hartmann:

"Because hair has myriads of tiny 'teeth' on it—saw-edged—that go, in one direction only, around the hair and not lengthwise. Ask those violinists who are not yet entirely bald (I'm quoting from a previous Variations of yours) to pull one from their heads, place it—one end of a hair—between the thumb and index finger and move these fingers in a backwards-and-forwards motion. They will see that the hair progresses in one direction to the end. Now, ere reaching that end, let them reverse that bit of hair and put it again between the two afore-mentioned fingers and they will find that the hair does not move at all. Still holding the hair in the same position in which it had last moved, but allowing a little more of the hair towards the end, if they will try the finger motions they will see that the hair moves on . . . always in the direction in which it started, in other words, always in one direction only and not forwards and backwards. You cannot make a hair go up-hill, so to speak, and also down-hill. In moves in but one direction, viz: up hill.

"Strings were made of sheep's intestines because of the sensitivity and vibratory power of gut. However, gut is a smooth surface and so is hair, for the small saw-like edges are not sufficiently strong or large to adhere to the smooth gut string. To obtain this, the smoothness of the string is overcome by finely-powdered resin and the teeth-like, biting, round hairs are made to cut (like the edge of a razor) by the roughness of the resin; and the result is that 'silken, etc., etc., like that of' (have G. B. fill in the names of those great violinists who were unable to give her this simple but absolutely lucid and correct explanation.")

I would like to quote, too, parts of a letter from Arthur M. Abell, for many years Berlin representative of the Musical Courier. Mr. Abell reviewed for us the premiere (at Dresden in 1909) of Strauss' Elektra, one of whose scenes at that production is reproduced on this page, with Annie Krull in the title role and Ernestine Schumann-Heink as Clytemnestra.

Mr. Abell writes: "The great success of Elektra

at the Metropolitan has surprised New York. While listening to it I was struck by the freshness and spontaneity of the music. It has not aged at all. When I attended the Dresden premiere twenty-three years ago, the performance was looked upon as a great event, with more than 200 critics present from everywhere in Europe, and all the leading opera directors from Germany, Austria, France, and Italy. . . . Schumann-Heink was superb as Clytemnestra. Strauss composed the role especially for her. Von Schuch conducted. . . . I shall never forget the stupefaction of most of the audience. For a moment absolute silence reigned after the curtain fell. Then the *Straussianer* began to applaud while others hissed. (Twenty-three years ago that score was decidedly revolutionary). The Strauss admirers soon gained the upper hand, however, and he and Hofmannsthal, the librettist, were called out twelve times with ever increasing enthusiasm. There were many distinguished musicians on hand, and some of them frankly and openly expressed their disapproval. One of them was Heinrich Grünfeld, the cellist, and it was on this occasion that he expressed his famous dictum "*Wenn schon Richard, dann Wagner; und wenn schon Strauss, dann Johann.*" . . . I attended every Strauss premiere, from Guntram at Weimar, in 1894, to Ariadne, at Stuttgart, in 1912. I have known him for forty-two years. During the four years when I lived in Weimar (1890-94) he was second (!) conductor of the Opera there, with a salary of 3,000 marks (\$750) annually. The public little realized what a stir he was to make in the musical world later, but the musicians in the orchestra knew that he was a genius. He was only twenty-six years old when I first met him in October, 1890. . . . He is much interested in the Elektra success here. I received a letter from him recently on the day of the Elektra premiere at the Metropolitan. He wrote: 'It seems to me that it is about time that the Metropolitan Opera took an interest in my other music dramas, instead of only doing Rosenkavalier.'

The Metropolitan took enough interest to produce Egyptian Helen several years ago, with Jeritza in the title role, but our public was not responsive, much to Strauss' surprise, for he thinks highly of that opera. His plaint to Abell is justified, however, in a general way. Salome should be done at the Metropolitan. Also Die Frau ohne Schatten.

In the New York telephone book one can find a Harry J. Beethoven, and the Beethoven Caterers. There are fifty-two Bachs (none named Johann) and one Bach School of Music. Seventy-six Glucks. Too many Wolfs to count, but only twenty-three Schumanns and twenty-four Schuberts, including a piano tuner and a marine plumber. Rosalind Mozart and Mozart Hall. No Meyerbeer, Liszt, Paganini, Puccini, Chopin. Eleven Francks. Three and a half columns of Strausses. Six Elgars. One De Bussy. There are three Carusos, including a Caruso Restaurant, two bootblacks, and a barber. Carl Haydn. B. I. Brahms, dentist. Two columns of Webers. Eight Verdis, including a barber and a *restaurateur*. Emilio Bellini. Twenty-eight Schönbergs, one of them a dealer in antiques. Two and a half columns of Wagners—one Richard, one dealer in hops and malt, one manufacturer of insect powder, and Wagner's Home-Made Pies. If this game interests you, go on from here.



SCENE FROM THE DRESDEN WORLD PREMIERE OF ELEKTRA  
with Annie Krull in the title role and Ernestine Schumann-Heink as Clytemnestra.





Francis D. Perkins has been caught up by the spirit of Christmas—or is it Chanukah?—and presented a little pantomime of the Sleeping Beauty one day last week at the rear of a very swanky concert hall. He was one Grimm Vision on that red damask divan, and slept on to the tune of Schumann's something or other. But he absolved himself in the following day's Herald-Tribune, for he neither praised nor damned the performers. He merely vouched for the fact that they did appear, which he seems to have verified between winks.

Mrs. William J. Henderson, wife of The Sun music reviewer, was injured slightly at the Metropolitan Opera last week when she was struck by a cane which fell from the balcony. Later witty Mr. Henderson said: "They tried to hit a critic, but got his wife instead."

When Howard Potter writes his autobiography, set to music, be sure to turn to the chapter which deals with his Montreal sojourn as town crier for the Vienna Saengerknaben. Here you will find a little drama of the only two spifficated humans Howard saw in that town. And, my dear, they were women. And were they sparring? A police whistle is one of the props of this little scene, but the climax is the thing. The patrol rumbles to the spot, and with it a cab. One of the gay ladies is hoisted into the patrol; one is escorted into a cab. Why did the police discriminate, and now that we think of it why didn't Howard find out who paid the cab fare?

In Sig Spaeth's radio tune detecting, the emphasis was on the detecting not long ago, even though his sleuth pupils are able also to gauge correctly the howling of dogs. This jocose preamble is to tell you, my avid readers, that Sig lost his Eskimo dog, Lobo, in Newark—awful place to lose anything, especially a dog—and I am told that he broadcast his sorrow three times over the radio. And lo, a devoted harmonic Sherlock Holmes captured him after three jabs of his trusty hypodermic and Lobo is back with his master wagging his tail behind him. Oi, oi, oi, for the School of Tune Detectives!

There's quite a lot of excitement in the Idelle Patterson studios these days. Last year Saida Knox won the \$5,000 Atwater Kent prize and this year, not to be outdone, another little soprano, Lydia Summers, walked away with first honors and another \$5,000. Quite a feather in Mme. Patterson's cap! Now all the girls in the studio think they have a chance and are already figuring out what to do with the money when they win it.

My auntie in Chicago writes that she heard a woman say to her neighbor at the recent Bohemians' Benefit Concert there, "All men artists should receive a smaller fee than women. Just look at poor Elsa Alsen's gown. Its train is all black because the management hasn't cleaned the platform properly. Why in the world a carpet wasn't

put down I can't understand. Now Alsen will have a cleaning bill to pay." O. K., auntie, but how about hard working male pianists who wilt their laundry at recitals, and cellists who wear out pants pressing the bulky instrument with their knees?

A Chicago columnist thought he was smart when he wrote that Dusolina Giannini always consults her Ouija board before making any decision. I asked Dusie if it is true. "What is a Ouija board," asked the singer, "some sort of a sled?" "Well, my dear," I answered, "It puts a lot of people on the skids if they go goofy over it."

Egon Petri tells the tale of a young woman who, being introduced to Mrs. Ferruccio Busoni, said, "I am delighted to meet you, Mrs. Bach-Busoni. [Editor's Note: This is a good story even if it was told first in Variations last winter.]

By the way, when Petri sprung the foregoing nifty, we were talking about modern music, and he was contrasting the romantic school with that of the new era. "Modern music is artificial just as the lives we live are artificial. Speed is unnatural." The pianist grinned and said, "Trees don't grow any faster, and incoming babies still take nine months." I came back brilliantly with a murmured, "How true, how true."

Carol Longone told me that she dined with a stockbroking family the other evening. The young son of the house has embarked on a voyage of piano studies, and Miss Longone said to him, "I hear you are taking piano lessons." "Yes, ma'am," he grinned. "And what are you playing now?" she asked. "Tel. and Tel.," he answered, quick as a flash.

The electric sign at Madison Square Garden shone with this inscription for the patrons to the recent Musicians Emergency Concert—"Damrosch-Heifetz-Six Day Bicycle Race." I always knew that Walter was firm in the saddle but I thought Jascha was a fingerboard expert and not concerned with pedals.

Schumann-Heink and Max Rabinoff hugging each other in the Hotel Buckingham Tap Room. I heard them mentioning the word "opera." What does that mean?

## FROM OUR READERS

### Thumbing the Subject

My dear Musical Courier:

Complying with your request through your editorial column of the November 19th issue of your valued paper, for an answer to, "Why it is easier for the right hand to play piano scales down, and for the left hand to play them up," I am happy to give you my

Tivoli, N. Y.



CYNTHIA'S MUSICAL EDUCATION

Carlotta (singing)—"Ding-dong, ding-dong, ring out, ring out, sweet Christmas bells."  
Cynthia (to Rosalind)—"Oh, applesauce. Look at that goof with the glasses. He thinks he's listening to Brahms' Waldesinsamkeit."

personal experience and observation on the subject.

It is not, I feel, a matter for the music-psychologist to analyze since it is purely a matter of mechanical adjustment. There are two important factors that determine the fluency and smoothness of scale playing,—first, the perfect, unconstrained action of the thumb in moving under the hand or out from the hand, and second, the equal development in strength and freedom of the action of the other fingers.

If these two conditions have been attained there will be little or no difference felt in the up or down motion in playing scales. Most individuals have not developed these conditions to their ultimate perfection and therefore, feel a decided difference. This difference is due (and now I am arriving at the point in question) to the natural characteristics of the hand. Moving the thumb out from the hand is a natural movement, and frequently used in grasping objects, whereas moving the thumb under the hand is not a natural movement,—that is, we have no use for it in our ordinary activities of the hand. This latter movement of the thumb must be cultivated as it is used in playing scales up with the right hand and down with the left, and since it is, in most hands, an awkward movement, it hinders the fluency of these respective motions in scale playing, until it is cultivated and under proper control.

Another reason for the greater difficulty of playing the right hand up and the left hand down (which may be called the outward or backward motion), is that it requires more control to play a succession of notes beginning with the stronger fingers and moving toward the weaker ones than moving from the weaker fingers toward the stronger ones. This is why the freedom of action and strength of the fingers must be practically of equal development.

Hoping this explanation may bring to some student an answer to one of the "whys" in technical problems, I remain,

Most sincerely yours,  
AUGUSTA COTTLOW.

### What We Have and Haven't

Clarinda, Ia.

To the Musical Courier:

Each week I am an interested reader of the Musical Courier. It is newsy, chatty, reliable, and occasionally sarcastic and piquant—in other words, the Musical Courier is especially readable.

Somewhere Told is a delightful innovation. News of new recordings, and information re current and coming broadcasts are valuable additions to the already great worth of the Musical Courier. If more detailed items re coming broadcasts of musical value could be included, it would please me very much; i. e., more explicit information as to days, hours and stations.

Very truly yours,  
CLARENCE EDWIN HOSKINSON.

### Encircling the Musical Globe

Kansas City, Mo.

To the Musical Courier:

I wish you and the Musical Courier a Merry Christmas and a happy and continued successful New Year.

You certainly deserve success because if it were not for the Musical Courier we would not know and hear of half the musical events transpiring internationally.

As you well know, I have been an admirer and subscriber of your invaluable publication for forty years, both in this country and abroad, and you may always count me as a sincere friend and well wisher.

Once more good luck to you and the dear old Musical Courier.

Sincerely yours,  
RUDOLF KING.

### Far Afield

Double Bay, Sydney, Australia.

To the Musical Courier:

You will be glad to hear that at the newly formed Music Lovers' Club the Musical Courier is prominent on the readers' table.

Yours sincerely,  
ELIZABETH PLUMMER.

### Egil Foss, Pianist and Pedagogue

Egil Foss, pianist and accompanist, of New York, is also a teacher and coach. Mr. Foss is a native of Norway, his birthplace being Kristiansand, a picturesque little city on the southern coast of that country. His parents intended him for a business career, but when it became apparent that his inclination was toward music, they acceded to his wishes. After his musical and general education was completed, and he had served the period of military training that Norway requires, the young pianist came to America. During his stay here he has accompanied singers in concert and radio appearances and has been active teaching and coaching. He has played in such New York concert halls as the Barbizon-Plaza, Town Hall, Little Theatre, Fortune Gallo Theatre, Steinway Hall, International Hall and the Wanamaker Auditorium.

## Foreign News in Brief

### Menuhin in Edinburgh

EDINBURGH.—Our concert-goers made their first acquaintance with young Yehudi Menuhin at the beginning of December, when the municipal Usher Hall was packed almost to capacity. His reception was tumultuous, and the critic of the leading Scottish daily newspaper said, "the closest attention failed to reveal any flaw in his technical equipment." Encores were the order of the day, and one eventually lost count of the seemingly interminable recalls. W. S.

### Danish Radio and Opera Novelties

COPENHAGEN.—Fritz Mahler, radio conductor, will put over the air this season Alban Berg's Lyric Suite; Schönberg's Verklärte Nacht and chamber symphony; Heger's Verdi Variations; Vogel's Ritmica Ostinata; Zador's Variations; Toch's Little Theatre Suite; Fitelberg's Three Dances. Our opera house is preparing the world's premiere of Leonarda da Vinci, by Ebbe Hammerich, Danish composer. P.

### Paul Wittgenstein on Tour

VIENNA.—Paul Wittgenstein, one-armed Viennese pianist, for whom composers like Strauss, Ravel, Franz Schmidt, Korngold, and recently Prokofiev, have written piano concertos for one hand alone, is at present on a tour comprising Austria, Yugoslavia, Greece and Poland, playing those concertos as soloist with the important orchestras. P. B.

### American Makes Début

MILAN.—Flora Cook, American débutante soprano, made a successful appearance as Mimi in La Bohème. A vivacious actress, she received enthusiastic applause. D. S.

### Jeanne Hassler Sings in Berlin

BERLIN.—Jeanne Hassler gave an evening at the Singakademie, last month. Her program ranged from the classical songs of Bach, Handel, Beethoven, through Schumann, Schubert, Brahms and Strauss, to the lighter fare of her native America. Her voice showed thorough vocal training and has some tones of beautiful quality in the lower register. An appreciative audience recalled the singer many times. C. T.

### Burdino Active Abroad

André Burdino, tenor, has fulfilled engagements in Manon and Carmen at the Bordeaux Opéra, where he is also to sing Werther. He sang in Manon at Toulon and in Vienna was featured in the Bizet work. He was reengaged immediately in the last-named city for subsequent gala performances.

## OBITUARY

### Dr. F. W. Stechmann

Dr. F. William Stechmann, physician, and president of the Liederkranz Club, died in New York on December 20 at the age of sixty-six. Dr. Stechmann was a native of Germany. His medical degree was received from the Cornell Medical School. Besides being president of the Liederkranz, he was a member of the Deutscher Verein, the Cornell Club and medical organizations. Surviving are his wife, Mrs. Mary Mangan Stechmann, a son, and a grandson.

### Gordon Godowsky

Gordon Godowsky, youngest of Leopold Godowsky's four children, died suddenly on December 27 in New York at the age of twenty-six years. Beside his father and mother, he is survived by two sisters, Dagmar Godowsky and Mrs. Vanita Godowsky Saperton, and a brother, Leopold Godowsky, Jr. All are in New York except Mrs. Godowsky and her daughter, Dagmar, at present in Berlin.

### Mrs. Lillian Russell

WORCESTER, MASS.—Lillian Hanson Russell, wife of Herbert J. Russell, died here on December 20. She was a prominent composer and former singer, having appeared widely as a member of the Ariel Quartet and in opera. Later she took up work as instructor in voice and piano. She was sixty-four years old. Y.

### Prof. Francois X. Mercier

QUEBEC.—Prof. Francois Xavier Mercier, tenor, who has appeared in concert in Europe and Canada and was a former soloist with the orchestra of Sir Henry Wood, died here on December 22. He founded L'Institut d'Art Vocal in this city in 1913. Prof. Mercier was sixty-four. X.

### Donald MacPhail

YONKERS, N. Y.—Donald MacPhail, for more than fifty years an employee of G. Schirmer, Inc., music publishers of New York City, died here on December 23. He is survived by two brothers, four sisters and a nephew. N.



## Music Notes From Coast to Coast

**BINGHAMTON, N. Y.**—The December meeting of the Harmony Club was held at the home of Irene Smith. Chicago is the centre of the musical tour which the club is taking this winter. Miss Smith, who acted as guide, spoke of twenty years of musical progress in Chicago, also of the composers whose compositions were used on the musical program. Her assistants spoke on present conditions. Mrs. Hiram Randall devoted her talk to the music schools, Greta Linkletter commented on choral art, Mrs. J. Herbert Mungle spoke on the symphony orchestra, and Mrs. Ray Hancock on opera in Chicago. Piano solos by Percy Grainger were given by Mary Alice Brownlow and Mrs. Lynn H. Bryant. Mrs. Lloyd C. Anderson sang several songs by Richard Hageman. Rolyn Kenyon (a pupil of Miss Smith) performed a piano solo by John Alden Carpenter. Frank La Forge was represented with vocal selections by Mrs. Fred A. Pooler; and Paul Bliss with violin solos by Mrs. Alcinda Cummings Midjo.

Grace Leeds Darnell, of New York City, was guest organist at a recital under the auspices of Binghamton chapter, American Guild of Organists, on the Kilmer Memorial organ at North Presbyterian Church, December 4. Mrs. Allene K. Bixby opened the program with the chorus from Judas Macabaeus (Handel). Miss Darnell's organ groups were chorale and allegro (Bach), Legende (Vierne), Andante Maestoso (Faulkes), Adagio Cantabile (Dethier). The Junior Chorus sang Beside Thy Cradle Here I Stand (Bach) and the adult choirs, I Am Alpha and Omega (Stainer). For postlude, Splendente te Deus (Mozart) was interpreted by Elizabeth Britton.

East Junior High School pupils gave the operetta, The Sunbonnet Girl (Jeffrey Morgan and Frederick Johnson) before an appreciative audience. Ida Moses was musical director, assisted by Lillian Camen. All the pupils revealed the results of expert training, and the operetta was efficiently staged and pleasingly interpreted.

The Tabernacle Methodist Episcopal Church Choir, assisted by guest artists, sang The Messiah (Handel) at a Union Service of the West Side Churches. There were forty-four singers, five of whom sang solo parts. Helen Noetting Johnson accompanied on the organ. Willard R. Hallman was in charge of the music, directing the oratorio and singing bass solos. I. S.

**DENVER, COLO.**—The Civic Symphony Orchestra (Horace E. Tureman, conductor) in its second concert presented a most ambitious program surprisingly well played, and consisting of Smetana's overture to The Bartered Bride and Strauss' Don Juan. A highlight of the program was a tone poem, The Flame of Sante Fe, composed by Mr. Tureman. It is a colorful score, based on a melody which is like a saraband, forming a framework within which is put the theme that characterizes the flame. This impulsive and intense theme is of Spanish origin and leads to the catastrophe, in which an American officer and the Catholic Church were involved. Henry Trustman Ginsburg, concertmaster of the orchestra, was the greatly appreciated soloist, playing Lalo's Symphony Espagnole with finish and musicianly understanding.

The Musicians' Society of Denver (LeRoy Elser, president) in its last monthly program presented Margaret Day Grubb, pianist, J. Allen Grubb, tenor, and the Denver Woodwind Quartet, at the Blanche Dingley Mathews School of Music.

David Eisenberg, violinist and Elmer Schoettle, pianist, were the featured artists at a concert in the Junior Artist Concert Series at City Auditorium. Another participant in the program was the Lutheran League à capella Choir (Lillian Lund directing). Mr. Eisenberg proved to be a violinist possessed of a beautiful tone, splendid technique, and fine musical temperament. Mr. Schoettle took the place of a Denver pianist who was to have made his Denver debut on this occasion but was prevented by illness. He played the Bach C major organ toccata and fugue, Chopin's ballade in F major, a Liszt Consolation, and St. Francis Walking on the Waves, to everyone's satisfaction. G. S.

**PROVIDENCE, R. I.**—A great variety of musical offerings has given concertgoers in this city a wide choice. The San Carlo Opera Company (under the direction of Fortunato Gallo) in a week's engagement at the Carlton Theatre presented Aida, Madam Butterfly, Rigoletto, Martha, Cavalleria Rusticana, Pagliacci, Carmen, Faust, and Il Trovatore. Carlo Peroni conducted all per-

formances. Soloists, orchestra and chorus were wholly adequate but audiences were small.

Lota and Sarat Lahiri, in Music and Dances of India, made two appearances, one before the Plantations Club (members afternoon), the other at Pembroke College. From an historical and aesthetic standpoint, the performance was charming. The dances to the delicate music were the embodiment of Oriental serenity and picturesqueness.

Alice Bradlee Pooler, *chansonneur*, entertained the Woman's City Club of Norwich, Conn., with a costume recital of folk songs. The Norwich Bulletin reported that her natural and easy assumption of the spirit and atmosphere of the songs made her program an unusual pleasure.

Amy Ward Durfee, in the second recital of her series, sang German songs by Trunk, Berg, Schönberg, Pfitzner, and Marx; with Arthur Hitchcock as accompanist. Mrs. Durfee was in excellent voice and gave dramatic interpretations of these difficult moderns.

The Chopin Club (Mrs. G. W. H. Ritchie, president), at a musicale-tea in Churchill House gave vocal and instrumental numbers in which were heard Mildred Copeland, violinist, Gladys Mulcahey, cellist, Louise Winsor, pianist, Adele Durant Kean, contralto, Christine Gladhill, accompanist, and J. Thomas McQuaid, pianist. The club also held a Christmas concert in the Round Top Church at which those performing were LeRoy Armstrong, George Faulkner and George Goulding, organists; Florence Erickson and Julia Gould, vocalists; and Mildred Copeland, violinist.

The Clavier Ensemble at its concert for two pianos was assisted by a string ensemble under the direction of Prof. Arlan Coolidge, of the music department at Brown University.

Among the interesting novelties of the always entertaining program of the University Glee Club, particular notice was given to The Shepherd of Dumbleton, a Cotswold folk song, because of the arrangement of words and music by J. Sebastian Matthews, who dedicated it to the club. Rachel Morton was the assisting artist and pleased the capacity audience with her offerings. Berrick Schloss directed.

J. Sebastian Matthews has given a series of noon-day organ recitals and short talks on Appreciation, with community hymn singing, at Grace Church during the Advent season, to audiences which filled the church.

The Monday Morning Music Club, as in previous years, sponsors the lectures on the Boston Symphony Orchestra programs given by Dr. W. Louis Chapman, music critic of the Providence Journal and Bulletin. These are largely attended, proving Dr. Chapman's popularity as a lecturer.

The first concert of the Boston Symphony Orchestra (Serge Koussevitzky conducting) found the Albee Theatre with standing room only. The program, with the exception of Tapiola (Sibelius), was of well-known compositions, but never has the overture to Oberon been given with better sense of its fairy qualities nor the Franck symphony in D minor with more spell-binding eloquence.

The Elmwood Oratorio Society gave The Messiah, a half of the work at each of two Sunday afternoon concerts. Arthur Elvin, at short notice, sang the bass roles with distinct success.

Avis Bliven Charbonnel, concert pianist, was heard in recital at the Plantations Club Auditorium. Despite a severe accident the day before in which she suffered many bruises, Mme. Charbonnel performed her program of prodigious, technically taxing numbers in highly commendable fashion. Chief interest of the recital centered in the sonata of George Boyle, a work of much musical value.

Roland Hayes, tenor, presented a varied program of old Italian, German, French and modern songs, including a group of negro spirituals, at Infantry Hall.

Emma Beldan, dramatic soprano, appeared in a debut song recital at the Plantations Club Auditorium, revealing a voice both brilliant and colorful. B. N. D.

**SYRACUSE, N. Y.**—December 19, Lily Pons, appearing under the auspices of the Syracuse Morning Musicals, came, sang, and conquered. Many requests after each group, and encores galore were evidence of her success with an audience of over 2,000. Miss Pons not only has a beautiful coloratura voice, but she is evidently a fine musician. While the program consisted largely of the old warhorses of the coloratura soprano, Miss Pons brought many of them to life from a musical standpoint. As far as technique is concerned, she is beyond criticism. She will be welcomed if she returns to Syracuse.

The next evening the Syracuse University Orchestra (Andre Polah, conductor) gave its third public concert this season, presenting a program of numbers especially arranged for

strings, two flutes and two oboes. The outstanding number was Mozart's D minor concerto, played by Mr. Polah, and conducted by Jacob Kwalwasser, of the music department. Mr. Polah as a violinist is an artist of outstanding ability. The concerto was played flawlessly, and the orchestral part was entirely adequate. Mr. Polah has demonstrated with these concerts that the students of the College of Fine Arts are capable of giving a first-class public program with only three regular rehearsals.

Elizabeth Morton Adkins, daughter of Morton Adkins, who will be remembered by many as a first-class American baritone in recital, oratorio and opera, sang Elsa's Dream, by Wagner. Miss Adkins' voice is a light soprano of lovely quality. Mr. Polah gave her a beautiful accompaniment which was in keeping with the size and character of her voice.

The orchestra will give three additional concerts after the beginning of the second semester. Over 100 students from other schools of the university have been organized into a Student Auxiliary Committee for the support of these concerts, and the large attendance at the first was largely due to their efforts.

The Syracuse University Chorus (Howard Lyman, conductor) sang Mendelssohn's Elijah on December 15. The soloists were Dan Beddoe, tenor, Sue Harvard, soprano, James Houghton, baritone, Alma Cholet Wareham, contralto and Dorothy Hubbard, soprano. The chorus of 210 voices is the best the university has ever had. They sang with beautiful tone quality, fine rhythm, and altogether were successful in the fine choruses in this work. Mr. Beddoe and Miss Harvard, two thoroughly experienced oratorio singers, were given ovations after their principal solos. Mr. Houghton, the possessor of a big bass-baritone voice, was not quite so successful in the difficult role of Elijah, owing to certain crudities in phrasing and pronunciation.

On the whole, however, his performance was a good one, and was well received by the audience. Mrs. Wareham and Miss Hubbard, local singers, held their own with the principal soloists of the evening. Horace Douglas played, as usual, first-class accompaniments on the large organ in the Fine Arts Auditorium. H. L. B.

## I See That

Frederic Baer was baritone soloist with the Worcester (Mass.) Oratorio Society for its annual Christmas performance of The Messiah, December 27. This was a re-engagement from previous seasons for Mr. Baer, whose current schedule also holds appearances in Warren, Pa., Hartford, Conn., and Chicago.

The Soloists Musicales continued on December 14 with the monthly meeting at the Gugin Studios, New York. Mary Wight Cutajar, president, presented the Estrellita Trio and Philip Campbell, baritone.

Harold V. Milligan, F. A. G. O., presented a choral program entitled Characteristics of Protestant Music, at Riverside Church, New York, December 13. This was the third Musical Adventure sponsored by Mrs. Theodore M. Hardy, chairman of music of the New York City Federation of Women's Clubs. Oriental, Religious and Ceremonial Dances will be given on January 10.

Pauline Ruth Malone's Kyrie Eleison was sung by the University Glee Club in New York. A previous performance was given by the Bradford (Mass.) Academy Glee Club, following premieres in the Buffalo and Baltimore cathedrals. Miss Malone studied composition under Father Finn, and piano under August Fraemcke and Harold Bauer. She has been heard over stations WEA and NBC.

Grete Stueckgold, soprano of the Metropolitan Opera Company, and Alexander Kipnis, basso, have been engaged as soloists at the next Cincinnati (O.) Festival, the first week in May, 1933.

Boris Levenson's composition Dreams was featured by Benno Rabinof, violinist, at the latter's recent recital at Town Hall, New York.

When returning to New York from his Cuban debut in January, Richard Crooks will appear en route in recital at Florida State College for Women, Tallahassee, on the sixteenth.

Rolf Gerard, tenor, who has received his voice training at the Vilonat Studios, New York, was soloist with the University Glee Club (Channing LeFebvre, conductor) at the Waldorf-Astoria, New York, December 21.

Angel Agnes Donchian presented the fourth annual Christmas Union Service given by the Chappaqua Choral Society in the

## TO MAKE AMERICAN BOW



LUISA WALKER.

young Austra-American guitar virtuoso, will make her American debut at Town Hall, New York, on February 2. (Photo by Fayer, Vienna.)

Congregational Church, Chappaqua, N. Y., on Christmas Day. Soloists were Mme. Donchian, soprano; Mrs. Melvin Cross, alto; Montrose Vanderloef, tenor; Dr. Francis Riggs, baritone; and Lily Nyeboe, violinist.

Valentina Aksarova, Russian soprano, recently appeared over the radio in London, singing the aria from Prince Igor with orchestra and various songs with piano accompaniment. Three days later she sang in Paris with orchestra at the Festival Russe. Mme. Aksarova also appeared in the French capital in two concerts on December 7 and 11.

Agnes de Mille, American dancer, niece of Cecil B. de Mille, arrived in New York on the SS. Champlain December 19, after completing a European tour which included appearances in Paris, Brussels and London. Miss de Mille has danced in the principal cities of this country and has been featured at the Roxy Theatre, New York.

Paul Musikovsky, boy violinist, who made his debut last season at the age of nine, recently played for the Benefit Auxiliary of the Judson Health Center (Dr. Eleanor A. Campbell, president) at the New York studio of A. A. Anderson. Mrs. Geanne Schafer was chairman of the benefit.

The Hilger Trio appeared recently at Alleghany College, Meadville, Pa.

Harold Samuel, recently arrived in this country, has preceded his January 8 recital at Town Hall, New York, with an appearance as soloist in the Bach D minor concerto with the Cincinnati Symphony Orchestra. The pianist played at Ellis Island the day before Christmas.

Harriet Cohen, English pianist, has completed a concert tour of the United States, during which she played with the Boston Symphony Orchestra and gave several recitals in New York.

Alice Hackett, pianist, recently gave a recital at Our Lady of Angels Academy, Clinton, Ia. Composers represented on her program included Rameau, Chopin, Debussy, Chasins, Bartók and de Falla.

Victor Powell, pianist, artist-pupil of Augusta Cottlow, recently gave a joint recital with A. Barborovitch, Lithuanian tenor, in Newark, N. J.

Mary Garden opened an engagement on the stage of the Capitol Theatre, New York, December 30. This marks Miss Garden's first appearance in a motion picture theatre.

Solomon Pimsleur will give a recital of his piano compositions at Roerich Hall, New York, on January 11.

Maryanne Newmann, Nettie Buch, Annette Goldberg, Roseland Valenstein, Madeline Pietra, Frances Liebowitz and Arthur Roberts played at the recent class concert held by Frances Hall and Rudolph Gruen at their New York studios.

Paul Althouse was soloist for the all-Wagner program of the Pension Fund Concert of the Boston Symphony Orchestra on January 1. He sang Lohengrin's Narrative and Walther's Prize Song.

On December 11, Grace Leslie sang the first performance in this country of the Vaughn Williams Magnificat, given with flutist and the Vassar College Choir in the chapel at Poughkeepsie, N. Y.



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### Ann Arbor Ends Pre-Holiday Concerts

ANN ARBOR, MICH.—The pre-holiday concert activities of the University Musical Society of the University of Michigan were brought to a close on December 12 when Efrem Zimbalist made his third appearance here. The previous afternoon the annual performance of Handel's Messiah was given. This has always been offered as one of the university's free programs, but this year a small admission charge was made, with the total proceeds contributed to the Ann Arbor Community Fund, a check for \$783.25 having been remitted by Charles A. Sink, president, for that purpose. The production was given by the University Choral Union of 350 voices, the School of Music student symphony orchestra of 100, and with the soloists Laura Littlefield, soprano, Arthur Hackett, tenor (both of the faculty), Helen McClaffin, contralto and King Kellogg, bass. Earl V. Moore, musical director of the school, was the conductor.

Other recent concerts have been given by the Detroit Symphony Orchestra (Ossip Gabrilowitsch, conductor) with Dalies Frantz, pianist, who has studied at the University School of Music, as soloist; a recital by Lawrence Tibbett; and a program by the Boston Symphony Orchestra, under Serge Koussevitzky. Musical activities will be continued on January 4, when Palmer Christian will resume his weekly organ recitals. January 16, Nathan Milstein, Russian violinist, makes his Ann Arbor debut. A.

### Wilbur Evans an American by Birth and Training

Wilbur Evans, baritone of Philadelphia, and winner of the Atwater Kent Radio Contest in 1927, is of American birth, background and training. He traces his family tree to John Evans, who came from Radnor-



WILBUR EVANS

shire in Wales to settle in Delaware in 1696. The baritone was born in Philadelphia twenty-seven years ago. Even as a small child he was musical, and his brother, Walter P. Evans, Jr., eleven years his senior, principal of the Hunter Public School and formerly head of the music department at the Shaw Junior High School, began training Wilbur at the age of two and was responsible for all his early vocal instruction. In high school young Evans, who was outstanding in athletics, is also remembered for his prominence in school operettas and dramatics. After graduation he refused several offers to go into vaudeville, and decided to study singing seriously. To pay for his lessons he earned money by teaching swimming to children, clerking in stores and acting as chauffeur. During the summer he was athletic instructor and coach in boys' camps. When he was nineteen he sang for Marcella Sembrich and Emilio de Gogorza, and was awarded a scholarship with the latter at the Curtis Institute of Music. He coached with Richard Hageman, former Metropolitan conductor, and Dagmar Rybner Barclay, composer-pianist. His most recent teacher has been Edward Lippe of New York.

In 1927 Mr. Evans entered the Atwater Kent competition, and was awarded the national first prize from a field of 50,000 candidates. The final board of judges included Louise Homer, Reinald Werrenrath, George Fergusson and Yeatman Griffith. Radio audiences who listened and helped to select the successful candidate were estimated at more than 30,000,000.

### Johnson on Annual Concert Tour

Edward Johnson is giving his annual fall series of concerts, prior to joining the Metropolitan Opera Company for his eleventh consecutive season. The tenor sang three concerts in five days in Chicago, New York and Washington, D. C. December 19,

he replaced Rosa Ponselle at the Bagby Musical Morning at the Waldorf-Astoria, New York, and sang numbers by Handel, Purcell, Neapolitan folk songs arranged by Giannini, songs by Griffes, Warlock and Kernochan, and operatic arias from Boheme and Madam Butterfly. January 1 (tomorrow) Mr. Johnson will take the part of Don Jose in a radio performance of Carmen broadcast from Toronto, Can. Immediately after the holidays the tenor returns to the Metropolitan, where he is scheduled to begin his appearances early in January.

### Melchior in Europe

Lauritz Melchior's European career is an uninterrupted round of activity. The tenor's schedule for the current season includes appearances in opera, in concert and with orchestra. On October 16, 18 and 26, he sang Siegfried at the Paris Opéra; October 23 and 24, Tristan at Brussels; October 27 and 28, Wagner concerts in Paris, with the Colonne Orchestra; 30, Tristan in Berlin, under Furtwängler. Early in October he sang three Siegfrieds and one Pagliacci, at the Royal Opera of Copenhagen, the former benefits for the opera staff; the latter, a gala, in honor of the Prince of Wales.

In November, he sang three Siegfrieds, two Lohengrins and one Walküre, at the Paris Opéra; Lohengrin, Siegfried and Tannhäuser at Lyon; two Siegfrieds at Bordeaux; a joint recital with Elisabeth Schumann, at the Wednesday Morning Musicales at the American Women's Club of Paris. In December his engagements included the interpretation of Parsifal at the Université des Annales, and a Wagner-Strauss program with the Lamoureux Orchestra, Paris; and a radio concert (before an audience), and a Christmas charity concert in Copenhagen.

Mr. Melchior sails for America on the SS. Bremen on January 6, to sing again at the Metropolitan. Next spring, after his Covent Garden season, he will return to Paris to sing twice in Tristan and twice in Walküre, Furtwängler conducting.

### Sheridan Sings Recital

A pleasant afternoon of music was afforded those who heard Rex Sheridan in his recital at the George Washington Hotel, New York City, on December 18. The young baritone presented a program of varied moods, opening with a cycle of sea chanties by Easthope Martin. The second group was composed of an aria from Semele, by Handel, Schumann's Ich Grolle Nicht, Bemberg's Il Neige, and an aria from Verdi's Otello. In conclusion were heard a group of four modern songs and spirituals including De Glory Road by Jacques Wolfe and Bainbridge Crist's Into a Ship Dreaming.

Mr. Sheridan possesses a voice of considerable beauty. His tones are warm and pleasing and are employed with musical intelligence. His work is widely known to radio and concert audiences both here and abroad. Helen Crafts was the assisting artist and accompanist. Mr. Sheridan was greeted by a cordial audience which demanded numerous encores. A. S.

### La Forge Pupil Applauded

Manlio Ovidio, Spanish baritone, artist-pupil of Frank La Forge, was heard in recital at the Horace Mann School, New York, on December 15. Beryl Blanch provided skillful accompaniments to two groups of songs in Spanish. Mr. Ovidio's rich voice and pleasing personality won his audience, and he was obliged to add encores. H.

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## MUSICALES

## Dickinson Presents Candle-Light Service

Clarence Dickinson, Mus. Doc., presented a Candle-Light Service at James Chapel, Union Theological Seminary, New York, December 19. A chancel choir, gallery choir and children's choir shared the choral portion; and the vocal soloists were Grace Kirk Sanford, Josephine Waters, Agnes Kennedy McLean and Beulah Lindgren, sopranos; Marion Beaumont, alto; Gardner Trowbridge, Harry Adams and Richard Horton, tenors; and Raymond Moreman, baritone. Louis Hard was at the piano, and Dr. Dickinson directed the entire performance from the organ keyboard. Features of the picturesque service were the lighting effects; the white-clad singers carrying tall candles, some 350 lights in all; the antiphonal effect of preacher and choir; the à cappella singing (a Russian Carol being especially effective); and the large variety of carols, including German, English, Russian, Spanish, Austrian, Mexican, Bohemian, Tyrolean, Corsican, French and Lithuanian. Many of the singers are students in the School of Sacred Music of Union Theological Seminary. Thorough rehearsal and consequent familiarity with the music provided a smooth performance, and rows of standees crowded the aisles.

F. W. R.

## Dr. Hall Conducts Christmas Program

Prof. Walter Henry Hall of Columbia University presented the University Chorus, collaborating with the Institute of Arts and Sciences, in excerpts from Bach's Christmas Oratorio and Handel's Messiah at the Riverside Church, New York, on December 19. Soloists in both works were Dorothy Greene, soprano; Marie L. Lovering, alto; Frederick Gummick, tenor; and Norman Joliffe, bass. The cathedral-like church was crowded, a reverent audience listening to the classic works. So nearly akin in contents and mannerisms of the period, these oratorios also have in common the quality of vitality which has kept them in the repertoire, although Bach's stern classical periods, with German chorales strewn throughout, contrast with the more rhythmical and popular Handel style. The soloists proved worthy exponents of this noble music. Miss Greene revealed a crystalline voice of sweetness and power; Miss Lovering was well cast in the contralto passages, and Mr. Gummick admirably sustained those assigned to the tenor. The bass solos effectively displayed Mr. Joliffe's mellow and resonant tones. The choruses proceeded with dignity of tempo, smooth co-ordination of parts and dynamic response. The instrumental background was furnished by the organ and Charles H. Doersam at the organ.

F. W. R.

## University Celebrates Christmas Week

New York University, New York, celebrated the holiday season with Christmas Music Week, which included five concerts featuring students and faculty. Several of the programs were free and open to the public. The first event, on December 17, was the sixth annual concert of the University Glee Club at Town Hall, under the direction of Prof. Greenfield. The following day Prof. Greenfield presented the fourth in a series of ten free organ recitals at Gould Memorial Library. December 20, a program was given by the Washington Square String Orchestra under the direction of Prof. Martin Bernstein, with Percy Grainger and Ralph Leopold, soloists. The feature was Bach's concerto in C for two pianos. Sylvia Sinchok, Elsie Feigin and Max Danziger were soloists in Corelli's Christmas Concerto on the same program. The two concluding performances of the celebration were on December 21. In the morning there was a choral program of Christmas music at the University Auditorium by the Department of Music Education Chorus (Dr. Dann, conductor). Assisting artists were Gertrude Schmidt, soprano; Adele Breaux, contralto; Albert Chaskin, tenor; Stanley Baughman, bass; Frank Luker and Isidore Luckstone, pianists; and Luther Eley, organist. In the evening, Wallace House and his folk singers were presented in joint recital with Helen Choen at Chanan Auditorium by the student organization of the department of architecture of the College of Fine Arts.

## Irma Swift Pupils Heard

Irma Swift presented three of her pupils in recital at her New York studio on December 18. Dorothy Lauro, lyric soprano, sang three groups, including numbers by Mozart, Grieg and modern English composers, the aria Roberto, o tu che adoro from Roberto il Diavolo, and several of Pauline Winslow's songs—Spirit of the Rose, Only One Hour, and Embers. Miss Lauro has a

pure lyric soprano voice and interpretative ability. Lilyan Groveman, contralto, substituting for Gertrude Meagher, mezzo-soprano, contributed modern English, German and Russian songs, Seeking by Pauline Winslow, and the aria from Samson and Delilah. She earned hearty applause from her hearers, especially for the aria, Roma Jacobs, coloratura soprano, revealed a flexible voice of pleasing quality in excerpts from Mignon and The Barber of Seville, and numbers by Liza Lehman, Schumann, and others.

There was a large and friendly audience. Pauline Winslow was among the guests present.

S. K.

## The Old World Trio

The Old World Trio of Ancient Instruments (Anton Rovinsky, pianist; Youry Bilstin, cellist; Maximilian Rose, violinist) appeared in recital at The Barbizon, New York, on December 15, presenting a program contrasting ancient and modern chamber music, the former upon ancient instruments, spinet, viola da gamba and viola d'amore.

## Folksingers Give Program

Five young women and two men make up The Wallace House Folksingers, who gave a program of French-Canadian, Italian and character songs at Chanan Auditorium, New York, December 21. Colorfully garbed, they make an attractive picture as they sing to the accompaniment of two lutes. Prof. Roy Mitchell, of New York University, gave explanatory comments before each song. Helen Schoen, coloratura soprano, sang Una Voce (Rossini), German and Italian songs. She has a clear voice which she uses intelligently. M. Rossignol played her accompaniments.

F. W. R.

## STUDIO NOTES

## BARONESS VON KLENNER

A number of singers from the studio of the Baroness von Klenner of New York are fulfilling engagements this year. Mignon Spence and Ester Comas, coloratura sopranos, are in Italy singing in opera, and the latter is making her debut at La Scala in January. Vivian Hoffmann, contralto, since her return to New York City from the Point Chautauqua School of the baroness, has been singing at various functions, among them meetings of the Washington Heights Women's Club, and of the New England Society (at the Waldorf-Astoria); also at the Broadway Methodist Temple, the Congress of States, and The Bowery Mission. Berenice Alairé, coloratura soprano, appeared in recital recently at the Albany Music Club, the Fall River Women's Club, the New England Society of Brooklyn, the Eclectic Club, the Central Congregational Church of Brooklyn, the Manhattan Study Club, the Chicago Women's Club, and the Catholic Actors' Guild. Baroness von Klenner furnished the music for the Bowery Mission on Christmas Day, presenting pupils in arrangements of familiar carols.

## MRS. JOHN DENNIS MEHAN

Mrs. John Dennis Mehan of New York has instituted a Master Class of singers who assemble at her studio one evening each week and sing for each other. At ten o'clock a composer is introduced, whose songs are performed. Marmaduke Eide and John Barnes Wells have been presented in this manner, Marion Bauer being the next expected.

## RUDOLPH GRUEN

Verna Tandler, young New York pianist and pupil of Rudolph Gruen, and Lee C. Miller of St. Louis, Mo., has recently become a member of the faculty of the Miller-Ferguson Institute in St. Louis. Since her arrival in that city this fall she has given two recitals, one of which was at the faculty salon of the Principia College. She has also made her debut in St. Louis as a radio artist, performing several times over Stations KWK and KMOX.

## GUSTAVE L. BECKER

Seven artist-pupils of Gustave L. Becker collaborated in an invitation piano recital at his studio in Steinway Hall, New York, December 18. Samuel Diamond, who is blind, pleased hearers by his accurate and spontaneous playing of the Bach-Tausig Toccata and Fugue. Marion Goldberg showed poise and aplomb in the Verdi-Liszt Rigoletto fantasia. Alma Schirmer played works by Schumann, Debussy and classic composers with artistic finish, while Esther Itzkowitz contributed the Liszt twelfth Hungarian Rhapsodie. A notable number was the closing Triple Concerto (Bach) played with excellent technical and musical effect by Johanna Arnold, Cosmo Pusatori and Arthur Plattner. Stanley Lambert, violin pupil of Dora Becker-Shaffer, gave pleasure through his interpretations of pieces by Bohm, Fibich and Raff, with Margaret Lister playing his accompaniments well. The large studio was

filled with an attentive and applause audience.

F. W. R.

## ETHEL GLENN HIER

Ethel Glenn Hier's New York studio recently was the scene of two musicales. The first, on December 2, featured the music study class for adults, the members of which gave an informal program of solos and two piano numbers. Those heard were Gwendolyn and Marjorie Cotton, Margaret Halliday, Ina Pihlman, Mrs. Donald Collins, Mrs. Philip Sprague and Mrs. Paul Black. December 17, Miss Hier presented her younger pupils in their annual Christmas party, when they played and sang carols and offered a program of solos, duets and quartets for two pianos. Students taking part were Mary Dee Wickenden, Ruth Eleanor Ward, Edith Du Bois, Eunice Dickson, Louise McDowell, Jane Storms, Dorothy Durant, Lois Knerr, Beverly Sartorius, Helen Walther, Barbara Reynard, Lois Dickson, Jean Stuart, Jean Williams, Betty Royce and Barbara Goodman. Following the program, awards were made for the best work.

## ARTHUR WARWICK

Arthur Warwick presented his monthly class recital at his New York studio on December 10. The pianists who participated were Miriam Conley, Christine Kirangelos, Dr. Ralph Harlowe, James McCreery, John Vanderlip and George Delacorte. In addition to his studio activities Mr. Warwick is playing several recitals during January and February at high schools and private homes. He has given six piano programs in a series of twelve at the Horace Mann School for Boys, Van Cortlandt Park, New York. Other artists featured in these weekly concerts include Marie Powers, contralto; Edmund Wall, clarinetist; George Barth, violinist; and Manuel Ovidio, baritone.

## Etta Hamilton Morris on Visits

Etta Hamilton Morris, president of the New York State Federation of Music Clubs, was a sneaker and honor guest at the recent



ETTA HAMILTON MORRIS

tenth anniversary celebration of the Crescendo Junior Club of Jamaica, N. Y., and at the open meeting and musicale of the Music Lovers Ensemble of Brooklyn, N. Y., and The Polyhymnia Club of Waverly, N. Y.

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# BROADCASTING STATIONS SUBMIT REPORTS OF ACTIVITIES; TECHNICAL IMPROVEMENTS AND OUTSTANDING PROGRAMS REACH HIGH POINT

Statement Issued by Columbia Summarizes Important Aspects of Industry During Past Year—Orchestral Music Gains in Popularity—New Mechanical Contrivances May Revolutionize Industry

By MILDRED CHETKIN

We have, during the past few days, been placed in possession of an impressive amount of information concerning the progress of radio during the last twelve months. Having their source in the broadcasting studios, these reports are naturally bathed in the fulgent glow of an enduring optimism. 1932, it seems, was a banner year, where programs are concerned, and, indeed, before such an array of noteworthy broadcasts, the critics of American radio must, for a time, be silent.

Perhaps the most ambitious attempt to summarize the activities of this year comes from the Columbia Broadcasting System. William S. Paley, its president, has issued a statement in which are discussed numerous aspects of the industry, and his remarks are especially interesting, not so much for the enumeration of outstanding broadcasts as for the commentary on their significance which accompanies them. Presiding as he does over an eminently important organization, Mr. Paley is an executive whose opinions may be regarded as representative of those which are held generally by broadcasters, and in this circumstance lies our reason for quoting them in part here.

"The past year in radio," he says, "has contributed much to the realization that there is no sharp distinction between what is education and what is entertaining: the two, we have found, are often synonymous. There seems to be an ever-growing audience for informative programs, and Columbia's program department may be expected to keep pace with that trend throughout 1933.

"There are numerous evidences of a quickened appetite for programs of an educational or semi-educational nature. Mail returns and reports from stations, among other factors, have persuaded us that the American people are eager not only for radio entertainment but for instruction and that for both to be combined in one is by no means unusual.

## SYMPHONIC MUSIC POPULAR

"Another development has been the rise in favor of symphonic music. Broadcasts of this type also fall into both educational and entertainment categories, and there is ample testimony to their constantly increasing popularity. Contributing factors in the growing popularity of symphony broadcasts are, no doubt, the comments on the music by authoritative critics and the greatly improved quality of transmission from concert halls.

"The significant advances, not only in the technical field but in production of program material during the past year, have been closely followed by a general growth of the radio audience.

"That programs purely entertaining in character are a vital necessity in presenting a well-balanced schedule to this enormous audience is obvious. The ever-popular fields of comedy, dance music and radio drama

radio's foremost obligations lies in the full and free exchange of opinion."

We are particularly interested in the tone of mild surprise with which Mr. Paley reports a demand for better programs, and in the fact that mail returns and station reports were necessary in order to convince broadcasters that listeners are eager not only for entertainment on the air, but for instruction as well.

At the risk of seeming to inject a dyspeptic note gratuitously into the discussion of radio's progress during the year, we feel that this point deserves periodic ventilation, and that it may perhaps be mentioned now, if not with tonic effect, at least not inappropriately. Since the early days of crystal sets and ear-phones it has been the tendency of broadcasters to regard their listeners as, with few exceptions, a body of intellectual fledglings. Danger has seemed most often to lurk in the possibility that programs might be "over their heads"; seldom, in the chance that they might not reach that far.

## COMPARISONS WITH ENGLAND

Comparisons between the English and American methods of broadcasting have always stressed the point that the British give their listeners what they ought to hear, while Americans are given what they want to hear. It is difficult, of course, to determine which, in the final analysis, most successfully fulfills its purpose as a public utility, but this much is certain: the British product has its virtue in the possession of a positive quality, measured by positive standards, and it is reasonably safe to assume that, for this reason, it will always be one step above its mass audience.

American broadcasting, however, has no measuring rod. The efforts of broadcasters to serve a widely varying public may be just as sincere, but without the arbitrary imposition of standards others than those determined by sales reports, our programs will always play down to the listener. Who, after all, is to say what the public wants? Any attempt to censure the advertiser always provokes the retort that he is selling a cheap product and must appeal to the masses. There the matter usually rests, for, obviously, under these circumstances, you cannot blame him.

But when Mr. Paley says that there is an ever-growing audience for informative programs, and that there has been a definite rise in favor of symphonic music, is that precisely what he means to imply? Would it not be nearer the truth to assume that this audience has existed all along, in a state, to use an extravagant figure, of suspended animation?

It is the program which calls the latent audience into being, and to wait for evidences of a "quickened appetite" before attempting to raise the standard of broadcast material is, we believe, to operate on a false premise. The appetite will not make itself manifest without the aid of a potent stimulant. Mr. Paley supports this contention in his statement that the significant advances in radio have been closely followed by a growth of the audience.

With the exception of a few sponsored programs of a high order, it is the sustaining hour which keeps radio healthy, for only during these periods can there be entertained the possibility of sacrificing listeners for the sake of an experiment. Many of these sustaining programs have established themselves so firmly that their audiences are among the most faithful on the air, and, not infrequently, they are taken over with great success by a sponsor.

It is regrettable therefore that Mr. Paley should be obliged to say that "the growing interest in matters informative constitutes a challenge to the nation's broadcasters." The implication is patent. Let the broadcaster, not the listener, be the one to challenge.

## CREDITS

Having shorn radio of its glittering raiment, we may now proceed to dress it again. There have been broadcasts and develop-

## ON THE AIR



OLGA SWAN,  
soprano, presented a fifteen minute program over WFI (Philadelphia) on December 9.

ments which deserve applause, and for this purpose we note several of them here.

Among the significant technical innovations of the year, Columbia gives a prominent place to the lapel microphone, which was introduced for the first time during the national political convention in June. An important improvement was also effected in the transmission of symphonic music whereby the projection of a greater range of musical tone volume was made possible; and, with the employment of more dependable facilities, the broadcasting of international programs is now being carried out with greater ease than ever before. Television experiments have produced the new dual transmission of sight and sound signals on a single wave channel; and, during the total eclipse of the sun, important tests were made to determine the effect of the corona on radio signals in the broadcasting and short wave bands. Finally, by using the autogiro, radio technicians have been able to remain in one place in the sky long enough to conduct measurements which have led to new discoveries with regard to the radiation of broadcast signals away from the earth's surface.

Concerning programs, Columbia lays claim to a new high mark in symphonic music. Among the organizations heard over the network were the New York Philharmonic, in Sunday afternoon, Saturday morning and Stadium broadcasts; the Philadelphia Orchestra, in a sustaining and a sponsored series; the premiere from the Metropolitan Opera House in Philadelphia of Schönberg's Gurrelieder, and the Five Star pro-

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grams with John Charles Thomas, Maria Jeritza, Feodor Chaliapin and Paul Althouse as soloists. The short-wave broadcasts from Europe brought Haydn's Life on the Moon from Schwerin, Germany; a portion of the Frankfurt Music Festival and two Promenade Concerts from Queen's Hall, London.

Columbia reports further that during 1932 there were one hundred and ten international broadcasts, ten of which originated here and were sent to European nations. Programs were heard from South America, the Far East and Hawaii, and the short wave has brought us important political and literary broadcasts from Europe.

WOR numbers among its most significant achievements the acquisition of power increased to 50,000 watts, and the dissemination of news, especially with regard to the early establishment of broadcast lines from Trenton during the Lindbergh tragedy, and the recent elections.

The Bamberger organization brought the first celebration of the new Spanish Republic to America and broadcast exclusively the special Toscanini concert for which the conductor came here from Italy. Other symphonic programs have included concerts by the National Orchestral Association, the Unemployed Musicians' Symphony, and the WOR Little Symphony.

With the new year WINS celebrates its first anniversary, and points with pride to a long list of achievements, including the installation of the new dynamic microphones, news reports issued four times daily, successful broadcasts from moving ships, Easter music by the Dominican Fathers, heard for the first time on the air, and an Armistice program of unusual distinction.

#### New Year Broadcasts on Columbia Schedule

New Year's greetings will come to the United States from Germany over a Columbia network when a students' chorus from the University of Leipzig is heard here in a group of traditional German songs.

On New Year's Eve listeners are to hear a word picture of the celebration at Times Square, and dance orchestras and festivities will then be broadcast from Chicago, Kansas City, St. Louis, Los Angeles, San Francisco and Honolulu.

For January 1, special programs by numerous church groups and the Cathedral Choir under Channon Collinge's direction are planned. At this time, also, Bruno Walter will appear in his first radio concert this season, as conductor of the New York Philharmonic Orchestra.

In an international program Columbia is to broadcast greetings to Europe in an hour of music provided by a symphony orchestra, chorus and soloists. Each selection is to be dedicated to a foreign nation.

#### General Electric Concerts and Edna St. Vincent Millay on NBC

Christmas Day brought the inaugural broadcasts of two important NBC series. The General Electric concerts which proved one of the most successful of last season's

radio programs were resumed with Rosa Ponselle as soloist. The new series will be limited to not more than ten artists, but each will be heard in at least two performances during the winter. Among those who will sing on future programs are Lily Pons, Lucrezia Bori, Geraldine Farrar, John McCormack, John Charles Thomas, Richard Bonelli and Tito Schipa.

Edna St. Vincent Millay appeared on the first of four programs, during which she will be heard on a coast-to-coast NBC network. In this series Miss Millay presents a reading of those poems which she considers to be her best, and the fourth Sun-

day she will devote to the poem which her listeners have indicated as their favorite.

#### New Cadman Sonata to Have Premiere

Vera Brodsky, pianist and Joseph Coleman, violinist, will be heard over WOR in a special program on January 2, when Charles Wakefield Cadman's new sonata in G major will be played for the first time on the air. Miss Brodsky is heard regularly on this station in two-piano recitals with Harold Triggs, and Mr. Coleman is director and first violinist of the Perole String Quartet.

## RADIO IMPRESSIONS OF A WEEK

If our broadcasters distinguish themselves to posterity by virtue of nothing else, they will always be remarkable for the sustained spirit with which they celebrate festivals. Having devoted tireless and unceasing effort to filling the air with MacDowell they emerge fresh and eager to deliver Christmas to the listeners. The only deplorable aspect of this procedure is that it makes the holiday, when finally it does come, seem a stale and hackneyed business. There have, nevertheless, been programs of great beauty. Especially quaint and charming was the Columbia broadcast on Sunday morning from Nuremberg to the United States and Canada. There were greetings from the burgomaster and the children of the town, who sang with small, eager voices, Stille Nacht, Heilige Nacht. The tinkling tones of music boxes, toy nightingales and musical banks mingled across the waters with a savory description of the famous holiday *lebkuchen* and traditional stories of Christmas time. An altogether delightful party that evoked an indefinable nostalgia for the gay and naive celebrations of which it seems only inhabitants of what has been ineptly labeled the Old World are capable. . . . In a broadcast over WJZ on the same afternoon, Helen Corbin Heintz, the Washington pianist, brought the procession of MacDowell broadcasts to a close. Mrs. Heintz was a pupil of the composer and performs his music with authority and keen sympathy. Her selections included In Mid-Ocean, The March Wind, Br'er Rabbit, from the Fire-side Tales and Hungarian. . . . Dorma Lee, the soloist with the Perole String Quartet on WOR, sang an aria from Handel's oratorio, The Messiah, a Plantation Song by Deems Taylor and Il Est Doux, from Massenet's Herodiade. Miss Lee has a contralto voice of great depth and flexibility, and the large tones which issued from the microphone were always smooth and pleasing. Lee Cronican was the accompanist. The Perole group performed the Beethoven quartet in E flat, in which, during the first movement, the effect of a harp is carried in turn through each instrument. In conclusion there was a

light and graceful performance of the Haydn quartet in C major. . . . The Salon Singers, under George Dilworth's direction, gave a short recital of holiday music over WEAF. An old Christmas March arranged by Schindler, carols, and a Christmas song by Cesar Franck were given sensitive and careful performance by this small group of mixed voices. Josef Stopak, as violin soloist, played the Maria Wiegand by Max Reger. . . . The second of the Wednesday evening symphonic concerts over WEAF presented Henry Hadley as conductor. The overture to Humperdinck's Königskinder opened the program, and among the selections were William H. Woodin's Tartar Dance, and two compositions by Mr. Hadley: a suite entitled Streets of Peking and the Angelus from his third symphony. Explanatory remarks by the composer prefaced the performance of both these numbers. Mr. Hadley's arrangement for symphony orchestra of the Indian Love Call from Rose Marie seemed to attach too great a significance to the song. . . . The temporary indisposition of Kathryn Meisle brought Paul Althouse to the Five Star program earlier in the series than had been planned. Although the microphone could not fail to catch much of the beauty of the tenor's voice, there was, we felt, a certain distortion which may have been the result of faulty placing before the microphone. The Prize Song from Die Meistersinger, Mana-Zucca's I Love Life and an aria from Paggiacci were among his selections. The orchestra under Josef Bonime's baton, gave a spirited performance of the overture to the Marriage of Figaro, the Waltz from Strauss' Die Fledermaus, and the Dance of the Hours from Gioconda. . . . Eddy Brown's Master of the Bow program over WOR was arranged and performed with his usual artistry. We were especially grateful for the restraint with which Rubinstein's Kammer-Ostrow was played. . . . And a word of praise to Lolita Cabrera Gainsborg for her distinguished performance of the first movement of the Rubinstein concerto in D minor on the Concert Footlights program over WJZ.

## NETWORK OF NEWS

Paul Althouse was guest artist on the Standard Oil Hour over WABC, New York, on December 20. The tenor sang two operatic arias and a Mana-Zucca song.

Mary Eastman, soprano, has been engaged to sing over the Columbia network six nights a week. Miss Eastman, who is a pupil of Frank La Forge, opened her series on December 18. She has appeared in opera, concert and on the radio.

Olga Swan, soprano, gave another fifteen minute program over WFI (Philadelphia) on December 21.

Electrical transcriptions of operatic airs sung by Lola Monti-Gorsey are being broadcast over WOR.

Jilson Setters, the blind singer who has been presenting programs of old English folk songs over WINS, has sailed for England. He will be the guest of the English

Folk Song Society, which has invited him to assist them in their work of restoring the words and melodies of old songs.

Maurice Baron has been engaged as staff composer for the Radio City Music Hall. He is now completing the score of a ballet in which a corps of sixty and an orchestra of 100 will be used.

Walter Kidder, Yankee Network staff soloist, was heard with the Handel and Haydn Society at the Christmas concert which was given in Symphony Hall, Boston. Appearing for the third time with the society of 300 voices, Mr. Kidder sang the bass solo in the Handel oratorio, The Messiah.

Helen Ringeisen, soprano and student at the Illinois Wesleyan University, has been awarded a contract with Columbia as a result of her performance during the Thanksgiving Day broadcast of the Illinois Wesleyan A Cappella Choir. Miss Ringeisen,

## ON A NEW SERIES



WILLIAM DALY.

conductor-composer, began a new Firestone series over the NBC network early this month.

who will sing on the air under the name of Helen O'Reilly, was also the winner of the first award for Illinois in the recent Atwater Kent Auditions.

After an absence of several months during which she fulfilled engagements over WTAM, Cleveland, Alice Joy has returned to the NBC for a new series. The contralto is appearing three times a week on her new schedule.

Mildred Rose, soprano, is the most recent member of the Columbia artists staff. In addition to her radio activities, Miss Rose will continue her concert work.

The Creation Hymn, an arrangement for mixed voices of Rachmaninoff's prelude in C sharp minor, was a feature of a broadcast of the Yankee Philharmonic Choir. The program originated in the studios of WNAC, Boston, and was broadcast over the Yankee Network.

Several English songs were added to Nino Martini's programs. The young tenor has been singing songs of countries other than his native Italy.

Eileen Piggott, soprano, was heard in a recital over the NBC Western network.

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## RADIO PERSONALITIES

### JOSEF KOESTNER

Josef Koestner's career as a musician was planned for him. Most of his family were musical, and his father was a teacher of music. His uncle, Felix Mottl, was conductor of the state opera house at Munich, and was known as one of the finest conductors of Wagnerian operas. Therefore the child's first interest in music was carefully watched, and by his fourth birthday he was studying piano under his father's supervision.

After receiving an elementary education, he entered the Leipzig State Conservatory, where he studied for twelve years. Young Koestner's first professional engagement came at the age of thirteen, when he was piano soloist with an orchestra. An introduction to Hans Stit, violin teacher, resulted in an engagement as assistant coach at the Municipal Opera House in Leipzig. It was as accompanist to Claire Dux that he first came to the United States. While on a concert tour he received an offer from Balaban and Katz to become concertmaster at one of their largest theatres. He accepted the position, and later became conductor of the orchestra there.

At the suggestion of an official of the National Broadcasting Company, Koestner substituted for the director of an important commercial program during the latter's illness. He has remained on the air ever since. At present he is leader of the Household, Concert Echoes and other NBC programs.



## SZIGETI AND BRUNO WALTER RECORD BEETHOVEN CONCERTO

Polished Performance of Classic Masterwork Engraved With  
Remarkable Perspicuity—Corelli's Christmas Concerto  
Restored—Ravel's Alborado del Gracioso Played  
by Straram Orchestra

By RICHARD GILBERT

In our opinion, Joseph Szigeti's playing of the Bach first sonata, in G major, available on Columbia discs Nos. 67989D and 67990D, ranked at the top of violin recordings published here during 1931. As the end of 1932 approached we were ready to submit for our choice as leading all other domestically released violin recordings of the year the Victor edition (Set No. M121) of Brahms' sonata in G major, op. 78, played by Adolf Busch and Rudolf Serkin. Then, and as an entirely unexpected pleasure, we received from Columbia five 12-inch discs, pressed in a new blue material, from the grooves of which emanated Szigeti's playing, with the British Symphony Orchestra conducted by Bruno Walter, of Beethoven's prodigious violin concerto. After hearing his sentient performance of this classic work, there is no other choice but once more to award Szigeti photographic honors in his particular field.

There has been a need for a new recording of the Beethoven concerto. Some possessors of the set made by Fritz Kreisler with the Berlin State Opera Orchestra, in 1927, may not agree, but if they reflect carefully they must have noticed two irritating elements in the Kreisler recording. First, the intensity of violin volume so greatly overshadows the weight of the orchestra as to be gargantuan in comparison. Secondly, much of the accompaniment is lost through the limitations of the early microphones, seldom capable of a great frequency range. The ostentatious "big" tone may be credited more to over-amplification than to any characteristic of Kreisler's playing.

The present recording of the concerto in D major, op. 61, which extends the number of Columbia Masterworks sets to 177, provides a revelation both mechanically and artistically. Certainly a work has never been given more auspicious microphone treatment; there is not a blemish or an indistinct passage throughout the entire performance, occupying ten sides. From the opening drumbeat to the final cadence, a splendid balance between solo and ensemble is maintained.

As for the playing—it is difficult to put into words our reaction to Szigeti's magnificent essay of one of the most difficult edifices ever constructed for his instrument. Purity is the keynote of his interpretation. Impeccably articulated from beginning to end, the playing is restrained yet it by no means excludes the pathos of Beethoven's music. Many spots might be chosen for particular approbation but let us take that second part of the larghetto, where Beethoven places the indication *sempre perdendosi* and marks a continuous unbroken pianissimo. Szigeti takes the music—"not alone softly, but losing itself, dreaming itself away, forgetting surroundings and self"—and evokes an inspiration at once sublime and mystic, an uncovering of profound yet repressed passion. Mere skill in bowing and fingering a catgut seems only a means to an end. This expressional ability exacts a high degree of violinistic, musical and psychic culture. All of which is unusually evident when the performance is invisible and detached completely

from the punctilious aspects of the concert hall. Technique there is aplenty; it is doubtful, though, if this violinist's violinist ever drew a surer bow or intoned a more decisive utterance. Such exemplification of his art instills admiration, mainly because it is welded so sensitively with an unaffected spirit.

There is a leaning toward tenuity in some of the higher notes; the effect rarefies rather than thins the tone. Each passage is controlled to hair-breadth fineness, the phrasing is meticulous. In places like the gay finale, a certain irrepressible abandon pervades the substance of the movement with emotion. The cadenzas by Joachim call for their share of double stopping and intricate figurations of scales, and Szigeti is master of it all.

Bruno Walter's share of the business is anything but negligible. He paces the work with force and poise. The orchestra (an English Columbia house organization) is exceptionally qualified and furnishes an opulent pedestal for the soloist, attacking the *tutti* with precision. But most of all, attention should be called to the amazing perspective of the recording which is focused on both soloist and orchestra with uncommon perspicuity.

Not content with the publication of the contributions to musical literature indicated above, the Columbia people have gone even further; with this set a new record material is used. It is made of a recently perfected composition, blue in color, which provides a still more silent surface, giving scarcely any needle scratch (our highly sensitive pickup failed to arouse a "swish" perceptible five feet beyond the loudspeaker). Claims of the manufacturers also include more resonant reproduction (which quality, naturally, is hypothetical), increased volume (determined by the position of the volume control in comparison to other records) and longer life. The last quality remains to be seen.

As frequently remarked in these columns, Maurice Ravel has not been ignored by the recording companies; in fact, the time is not far distant when every single work from this eclectic Frenchman's pen will have been recorded. He is a best-seller, and therefore this month Columbia adds the orchestral version of *Alborado del Gracioso* to the list. This arrangement has been recorded twice before; by Otto Klemperer and the Berlin State Opera Orchestra (Polydor No. 66464) and by Piero Coppola and symphony orchestra (formerly French H. M. V. No. W955, now domestic Victor No. 9702)—but never so realistically as in this more recent interpretation by Walther Straram and his excellent symphony orchestra (Paris).

The publication of five piano pieces comprising *Miroirs* dates from 1906. *Alborado del Gracioso* is No. 4 of the set; it took a place in the phonographic repertoire for the first time in its original form (and since has not been duplicated) when Marcelle Meyer recorded it for French Columbia (No. L111). The work was instrumented by the composer and afforded him another op-



ERNA PIELKE,  
contralto, heard with the National Symphony  
Orchestra.

portunity to display his flair for the pyrotechnics of orchestral rhetoric. The title has been translated to mean, *The Morning Serenade* of a Merry Wit. Its atmosphere derives wholly from Spain where rousés, it is suggested, are not content with nocturnal diversions but pursue their amorous visitations even in the light of day. The piece is without program and may be looked upon more as picture music than supporting some literary connotation. The work expresses more than the usual dose of Ravellian irony.

The recording is unusually clear and brilliant. Repercussions of a full instrumentation and the minute tinklings of plectrum ornament come out with sharp relief. The reading is deft and alert. For those interested in color and little else, disc No. 68077D, also pressed on the blue material, is unhesitatingly recommended.

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In the same current issue of Royal Blue pressed records will be found an engaging set of discs containing Corelli's Christmas Concerto (Concerto Grosso No. 8) which arrived too late for review before the holidays. The recording of Nos. G68075D and G68076D dates back to 1929, at which time Dr. Weissmann directed members of the Berlin State Opera Orchestra and a string trio (Johannes Lasowski and Hans Reinicke, violins, and Armin Libermann, cello; none of which are mentioned on the disc labels) in a performance before German Parlophon microphones. The beautiful work offers slight problems for the recorders; this registration compares favorably with the best made today.

Corelli (1653-1713) one of the most gifted of early violinist composers, wrote a set of twelve compositions for two violins and cello as a solo group (the *concertino*) with accompanying strings. As a violinist, he laid a solid foundation for the treatment of the stringed instrument, not only as a solo instrument but at the same time a leading orchestral one. This particular work opens with a *tutti*, several bars of vivace being succeeded by a movement marked *grave*. A lively allegro follows in which the soloists assert their independence (end of part one). They are again prominent in a beautiful adagio; gracefully intoned. This is interrupted by a brief, fiery allegro of particular robustness; later the placid writing returns. Just such mellifluous and limpid music demonstrates emphatically a sympathetic realm in which to extend phonographic engraving. The next movement (side three) is reminiscent of a minuet. After it comes a gavotte-like section, sparkling and effervescent. The last side contains the final movement bearing the indication, *pastorale ad libitum*, a section of serene loveliness. It is a worthy predecessor of Handel's *Pastorale* Symphony from *The Messiah*, Sir Thomas Beecham's recording of which makes a pleasant postlude if you can resist the desire to hear the Christmas Concerto all over again.

The effect of charming chamber music, in your own room, is not simply one of intimacy but also provides an irresistible concord with the movements of everyday private life; Corelli's music comes to you with the same sort of unobstructed persuasion as the attraction of a good book and an easy chair... in this case, if you have liberated yourself from the notion of a cabinet contained instrument and have your turntable and pickup within arm's reach, there is no reason to stir further from that comfortable chair than when reading.

The above discs must be triple starred; they contain music whose effusions have not lost one particle of their original pristine charm. An improving suggestion may be of-

This system of remote control prescribes a detached loudspeaker, mounted on a haffboard, placed at a distance across the room; an end table for pickup and turntable belongs beside one's chair. This does away with the disturbing process of getting up and walking across the room every four or five minutes for the purpose of changing a record. Amplification units are stored away in inconspicuous places; long concealed wires, naturally, connect the parts.

ferred, however, in that the inoffensive piano used in the brisker movements might have been replaced by the eighteenth century harpsichord for the sake of atmosphere.

## Press Comments

STEPHEN DEÁK

Stephen Deák, head of the cello department at the Settlement Music School, Philadelphia, was heard recently in recital at the school, with Margaret Shanklin at the piano. His program was a comprehensive digest of the music written for the instrument from the early to the modern composers. The Philadelphia Ledger commented as follows: "In all the numbers of the concert Mr. Deák revealed a warm and beautiful tone, a technic amply equal to the large demands of the program and artistic interpretations. Mme. Shanklin gave excellent accompaniments."

ERNA PIELKE

One of the artist-pupils of Samuel Margolis, New York teacher, is Erna Pielke, who sang with the National Symphony Orchestra, on December 11. According to the Washington Daily News: "We went down to Constitution Hall yesterday afternoon mostly to see if Hans Kindler can pick singers. He can. He had there one Erna Pielke, a young blonde contralto, who had more poise and a finer voice than any woman we have heard on that stage in a long time; who took a high B flat in the aria from *Samson and Delilah* as easily as she sang a low G in Wagner's *Traume*; who sang German and French that both she and the audience understood, and to whom the people would still be listening, had she cared to keep on standing there and singing simple, deep voiced songs."

"There are many people who prefer the contralto voice in women. It was to those yesterday that Erna Pielke was a joy; hers is a steady, direct-toned voice, not mouthy like many contraltos, beautifully warm and musical, true, just as easy and comfortable in high tones as in low. She sings with great understanding and with spirit. We only wish we could have heard her longer and again."

The Evening Star was equally favorable: "Miss Pielke has a beautiful voice, warm and mellow and powerful when she takes exceptionally high notes. She is evidently a routinized singer. The audience was much taken with the richness of her voice, and she was insistently recalled until she gave the *Habanera* from *Carmen* as an encore."

Miss Pielke has long been a pupil of Mr. Margolis and is still under his guidance.

ROBERT ELMORE

Robert Elmore, organist, pupil of Pietro Yon, recently made three appearances with the Detroit Symphony Orchestra (Ossip Gabrilowitsch conducting). Mr. Elmore played twice as a soloist in the American premiere of Alexander's *Feast* by Handel, and featured Mr. Yon's Concerto Gregoriano at one of the Saturday evening "pop" concerts. A short tour through Nebraska followed, with a concert at the Calvary Baptist Church in Omaha under the joint auspices of the church and the local chapter of the A. G. O. In Lincoln, Mr. Elmore played at the First Presbyterian Church, this program also sponsored by the A. G. O.

His appearances won the praise of the press. The Detroit Evening Times said: "Robert Elmore did things with his hands and feet in the course of a full-length concerto and three encores that moved lovers of organ music to raptures. His concerto was one by his teacher, Pietro Yon, as were two brilliant encores, and it achieved some effects of telling beauty." The Detroit News: "The first half of this work, *Toccata and Fugue in D minor* (Bach), which, as its name indicated, is designed to demonstrate the brilliance and sensitiveness of the performer's touch, was performed with such a perfect realization of its purpose, that Mr. Elmore's artistic stature seemed to grow visibly while he played."

The Omaha News Bee: "His style is such that his music becomes truly interesting, being vitalized by rhythmic accuracy, and a sound musical concept, in contrast with the stodgy lifelessness which pervades so much organ playing of today." The Omaha World-Herald: "Dignified yet simple; masterly though unpretentious, he met the many requirements of a most difficult program with ease."

THE HILGER TRIO

Leonard Liebberg commented as follows in the New York American about the playing of the Hilger Trio with the Manhattan Symphony Orchestra recently: "They registered appealingly with their artistically proportioned and thoroughly informed delivery of the rarely heard Beethoven triple concerto. In tone, phrasing, precision and intonation, the youthful players gave decisive proof of their individual and ensemble talents, and won deserved recognition from the listeners." The Evening Post said that

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they "gave the noble Beethoven work an inspired reading."

Elsa, the cellist, was soloist with the Pennsylvania Symphony Orchestra, when she played the Dvorák concerto. The Philadelphia Evening Public Ledger of December 14 stated: "Miss Hilger again proved herself one of the masters of the instrument of the present day. Her technic was unimpeachable, although the Dvorák concerto presents all the problems, such as double stopping (especially difficult on the cello) that Alwin Schroeder and Hans Wihan could add to it; a beautiful mastery of the bow arm and a tone of exquisite quality. Her interpretation was exceptionally beautiful throughout, but especially in the languorous, slow movement. Miss Hilger was recalled half a dozen times at the close of the concerto."

The Evening Bulletin wrote in part: "It was, however, in the beautiful adagio that she elicited what was, in the sight of the laity, the true beauties of the cello. The other movements amply demonstrated Miss Hilger's amazing dexterity, in negotiating the difficult figurations. Applause mounted to an ovation."

#### ETHEL DE GOMEZ

Ethel de Gomez, artist-pupil of Beryl Rubinstein, director of the Cleveland (O.) Institute of Music, was soloist with the Columbus (O.) Symphony Orchestra (Earl Hopkins, conductor) on December 11. Tod Raper of the Columbus Dispatch said: "The lovely blonde pianist was heard in Grieg's concerto for piano and orchestra, a standard work for concert artists, but one that calls for skill in interpretation and finish in technical perfection. Miss de Gomez is well endowed with these qualifications. She displayed a firm and sure attack, a touch not too bombastic, nor yet too timid, and good phrasing. She showed an uncanny depth of feeling and understanding for the sometimes elemental music of the Norwegian."

#### PHOEBE CROSBY

Phoebe Crosby, soprano, has returned from Florida, where she fulfilled several engagements. The Palm Beach Times carried: "Featuring the appearance of Phoebe Crosby, soprano of New York, the Hungry Tot's Benefit Concert was one of the most delightful events of the West Palm Beach season. Her rendition of the aria, Ritorna Vincitor (Aida), was marvelous; her exquisite control of tone qualities and colorful interpretation stamped themselves indelibly on the minds of her audience. Her enthusiastic listeners rose to their feet, thereby demonstrating their appreciation of her magnificent art."

#### Seattle Orchestra Satisfies With Recent Program

SEATTLE, WASH.—Much to the satisfaction of Seattle Symphony Orchestra patrons, Basil Cameron offered the Pathétique Symphony (Tchaikowsky) at the December 12 concert. With increasing assurance, this energetic conductor led his men through the movements of the symphony, increasing the intensity of performance until at the conclusion his audience was stimulated to prolonged applause.

The second half of the evening was devoted first to that delightful set of pieces for string orchestra, Eine Kleine Nachtmusik (Mozart), in which the smoothest ensemble of the season was noted. Finely balanced were these numbers, and the members of the various sections seemed completely at ease. Two tone poems—The Swan of Tuonela and Finlandia (Sibelius) were presented in fine style. J. H.

#### Maganini to Do Pre-Haydn Symphony

The Sinfonietta of New York (Quinto Maganini, conductor) will play a work of historical interest on January 30 at the second concert in its series at Town Hall, New York. This is the third symphony of Johann Wenzl Anton Stamitz, published in Paris in 1750. According to the researches of Hugo Riemann, German musicographer, it was Stamitz and not Haydn who perfected the symphonic form. The composition which Mr. Maganini has selected has been in the Bibliothèque National in Paris for almost 200 years, and only recently has been edited and republished. On the same program is another Stamitz item, Andante di molto.



**CHARLES MADURO**  
COMPOSER

200 West 58th St., New York Circle 7-4812

## CONSERVATORIES and SCHOOLS

#### Cleveland Institute of Music News

CLEVELAND, O.—The monthly faculty recital of the Cleveland Institute of Music was presented on December 14 by Maurice Hewitt, first violin of the institute's string quartet and former member of the Capet Quartet. The quartet plans to play the complete cycle of Beethoven compositions for this combination, seventeen in all. The series will extend over two years. Besides Mr. Hewitt, the quartet is composed of Margaret Wright Randall, second violin; Homer Schmitt, viola; and Edward Buck, cello.

Victor de Gomez, head of the cello department and first cello in the Cleveland Orchestra, was heard in joint recital with Beryl Rubinstein, director of the institute, November 30, at Samuel Mather House, the institute's headquarters. They played the Brahms sonata, op. 33, and the Beethoven sonata, op. 69; and Mr. de Gomez offered the Bach D minor sonata for cello alone and the Boccherini sonata in A.

The monthly adult student recital took place on December 16. Works of Bach, Handel, Mozart, Mendelssohn, Chopin and Eccles were presented by Marian Matousek, Naomi Epstein, Hermine Bender, Birdie Roth, Janet Bailey, Mariet Biggs, Ben Selcer, Ruth Freeman, Albert Sego and Saul Henkin.

Ethel de Gomez, artist-pupil of Beryl Rubinstein and daughter of Mr. de Gomez, made her second appearance with a professional symphony orchestra when she played the Grieg A minor concerto with the Columbus (O.) Symphony Orchestra (Earl Hopkins, conductor) December 11. Miss de Gomez has received all her training at the institute.

Mary Williams, pupil of Mr. Rubinstein, gave her second artist's recital at the institute on December 7. Miss Williams is a candidate for the artist diploma. Harold Bauer was in the audience.

The Singer's Club (Beryl Rubinstein, director) gave its first concert of the season on December 7, at Masonic Auditorium, Cleveland, with Harold Bauer as soloist. The program included a Bach chorale, the Hallelujah chorus from Beethoven's Mount of Olives, negro spirituals, sea chanteys, and Prayer of Praise, written by Mr. Rubinstein and dedicated to the club. P.

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#### Lawrence Conservatory Concerts and Recitals

APPLETON, WIS.—Two concerts featuring piano students of Gladys Ives Brainard were given at Peabody Hall recently. Mary Elizabeth Hopfensperger appeared in her second annual recital on December 6. Miss Hopfensperger was assisted by the conservatory string trio. The accompaniment for the adagio movement of the Mendelssohn concerto was played by the conservatory string quartet. On December 14, advanced pupils of Miss Brainard, assisted by Franklin LeFevre, baritone, student of Helen Mueller, played numbers by Debussy, Schumann, Smetana and Chopin. Mr. LeFevre offered a group of Brahms songs.

On December 11, Dean Carl J. Waterman presented his chorus choir of First Methodist Episcopal Church in a Christmas vesper service. A program featuring compositions by Handel, Yon, Holst, Gevaert, Wetzel and Maunder was presented. Soloists for the occasion were Marion Ramsay Waterman and Marion Watson, sopranos; Gladys Schaefer, contralto; Kurt Regling, bass; Carl Nicholas, tenor, and Cyrus Daniel, organist. The junior choir (directed by Marshall Hulbert, of the faculty) assisted with several selections. W.

#### Kate S. Chittenden Presents Players of Viols

An overflow audience greeted and applauded The Van Buren Players, performing on The Chest of Viols (to quote the program) at the Chittenden Studios, New York, December 14. The viols were listed as Treble One, Treble Two, Alto, Tenor and Bass, played by Lotta Van Buren, Barbara Hilliard (who also sang), Margaret Tolson, Zenaide Hanenfeldt and Paul C. Sargent. The quaint instruments, predecessors of the modern stringed instruments, were featured in a program of works dating from 1500, and including such little-known composers as John Dowland, Thomas Tompkins, Alfonso Ferrabosco and Fray Thomas de Sancta Maria. The pieces offered were the ancient Allemand, Galiard, and Pavan. This peculiar minor music, usually ending with a major chord, in classic formula, created much interest. Miss Hilliard's pleasant voice in Drink to Me Only with Thine Eyes was accompanied by the strings. F. W. R.

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## NEW PUBLICATIONS

### BOOKS

Reviewed by F. W. Riesberg

**Illustrated Fundamentals**, by M. B. Wildermann.

Most essential to instrumental, vocal and harmony students, this book of 140 pages (wide format) is striking in its method of presenting piano keyboard illustrations of all interval and chord problems. Before the student is pictured the piano keyboard, one or two octaves, on which the intervals and chords are plainly marked.

It is a regrettable fact that players of stringed instruments and singers do not "think harmony," do not picture chords, but confine themselves to the narrow path of the lateral melody, to groups of tones following each other. The Wildermann book goes into chords, picturing them as keyboard tones, thus grouping harmonies so the eye notes their interrelations. To make it useful for class-teaching, screen slides (stereopticon) are available, and all the lessons are graded. They cover the essentials of intervals, the staff, notation, pitch, scales (all of them), enharmonic tones and scales, the "circle of fifths," all intervals, triads, seventh chords, ninth chords, inversions, transpositions, rules of harmony, connection of triads, figured bass, augmented intervals, cadences, embellishments, altered and chromatic chords, historically interesting scales and the clefs. The special feature of the work lies in its practicality, its chord-pictures, and its German thoroughness. Certain misprints are noted, but do not lessen the value of the work. (M. A. Maier, Kormendy Publishing Co., New York.)

Reviewed by Margaret Harris

**Columbia Concerts Corporation Artists Almanac**.

For the wee sum of one dollar any curious body can learn all the graces and none of the sins of the long list of celebrities in the Columbia Concerts Corporation parade. Of course the book is illustrated—for where

is there an unphotographed celebrity—and the dashing photo of the "everlastingly young" Mary Garden is quite worth the crisp green bill. Or if young ladies who are all a-twitter when Nelson Eddy sings "To You and to You" (and wish he meant each fluttering one of them) into their living rooms on each Friday night want to know the best of him and see him by proxy, he is on pages ninety-four and ninety-five. Paul Robeson trails along after him, and there are Ponselle, Pons, Rethberg, Tibbett, Bonelli, and so on, from page ten to page 200,—all alphabetically arranged so there will be no display of temperament (if the truth were known) but presumably for your own convenience. And what follows page 200? A concert calendar to May 31, 1934. If you are planning a concert course, it is just the thing. If you are a concert-goer who deals in "They say's" between groups, and want a good store of gossip for the long intermissions, you have all your season's chatter indexed for you to aid you in astounding your fellow club members with your inside knowledge. (Columbia Concerts Corporation, New York.)

### CHORUSES

Reviewed by A. H. Davidson

**Seven Madrigals**, by Paul Allen.

These seven madrigals are arranged for mixed voices and present a varied collection. The titles are as follows: To the Virgins, to Make Much of Time; On a Fly Drinking Out of His Cup; Matin Song; In May-time; A Drinking Song; Take, Oh Take Those Lips Away; and The Unfading Beauty. All are somewhat difficult, evidently written for the professional rather than the amateur. The second of this list, On a Fly Drinking Out of His Cup, is especially attractive, and A Drinking Song will also be favored. (Riker, Brown & Wellington, Inc., Boston.)

**Six Choruses for Mixed Voices**

This series is called the Cathedral Edition

and consists of the following: O Lord, Support Us, by Frederick Johnson; Benedicite, by Richard G. Appel; Te Deum, by Charles Bennett; Lord Who Art Merciful, by A. Baglioli; Sleep, Holy Babe, (Christmas Carol), by Francis W. Snow; and The Hope of the World, by H. Mildred Davis. Only four of the series have reached this desk, but all of these are well written, melodious, effective, and easy to sing. Church choirs will find these numbers worth while. (Riker, Brown & Wellington, Inc., Boston.)

### SONGS

The catalogue of Edward Schuberth & Co., New York, includes songs for all types of singers and for all sorts of occasions. Among the numbers sent to the Musical Courier for review include secular duets, sacred songs, sacred duets. Some of these are listed below.

**A Visit from the Moon**, words by James Stephens and music by Thomas F. Dunhill.

John McCormack sang this song, and other artists will also like it. It is not easy but is well constructed and melodious. (J. B. Cramer & Co., Ltd., London, and Edward Schuberth & Co., New York.)

**What Do You Think of That?**, words and music by Walter Rolfe.

This is a humorous encore song with sure fire possibilities, but it needs a sense of characterization to do it justice. (Edward Schuberth & Co., New York and London.)

**Three Little Words**, by Paul Haeussler.

Here is a ballad that should have unusual success. It would make an excellent encore song, for it is well written, melodious, and not difficult. The lyric, too, has its appeal. (Edward Schuberth & Co., New York, and Gould & Boltzler, London.)

Reviewed by F. W. Riesberg

**Eres Tu, and Quisiera Olvidar Tus Ojos**, by Miguel Sandoval.

Here are two songs of real Spanish origin, dedicated to Gigli, famous Italian tenor. Eres Tu is brightly rhythmic, with guitar-like piano accompaniment, having to do with flowers, somebody's beautiful eyes, etc., in the true Spanish rhythm of the bolero; range from F to high G. Quisiera Olvidar

has the well-known Albeniz Tango in D major as basis, the graceful, languid music wedded to a text about more eyes, flowers, skies and moon. Extremely sentimental, the song has piquancy coupled with a certain poignant longing, well echoing the traits of the singing Spaniard. Range—one octave, from F sharp up. The printed texts of both songs are in Spanish only. (Southern Music Pub. Co., Inc., New York.)

Reviewed by R. M. Kuerr

**Love Comes Calling Me**, music by Charles Wakefield Cadman, words by Forrest Barnes.

The most recent work in smaller form by the composer of The Land of the Sky-Blue Water and At Dawning is a lilting vocal serenade, simple and frankly tuneful, with a recurrent figure in triplets that suggests the strumming of a guitar. It is an attractive addition to the encore numbers that form a useful part of the singer's recital program. It is issued in three keys. (Brooks Music Publishing Company, Los Angeles.)

### Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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**PIETRO A. YON'S**  
artist-pupil, Robert Elmore, young organist, has played with the Detroit Symphony Orchestra three times and has given recitals in Omaha and Lincoln, Neb.



**THE MUSICAL WHO'S WHO ON THE SS. BREMEN'S RECENT WESTWARD VOYAGE.**

Left to right: Titta Ruffo, Grisca Goluboff, Vera Schwarz, Mischa Elman, and L. Paul, with the ship's captain, Capt. Ziegenbein. (Photo by Richard Fleischhut.)



**GEORGE COPELAND,**

American pianist, recently returned from Europe on the SS. Champlain. He is here for a concert tour which includes a New York recital at Town Hall, January 6. De Falla, Milhaud and Baltasar Samper are composing concertos for this artist, completion of all these being promised by spring. The works will be performed in America by Mr. Copeland with orchestra next season. (Photo by Apeda.)



**JESSIE FENNER HILL,**  
after a six months' absence in Europe spent in research work in voice and repertoire, has opened new studios in New York.



**RALPH LEOPOLD**

played the Bach concerto for two pianos in C major with Percy Grainger at Washington Square College, New York, at the concert given on December 20 by the New York University String Orchestra.



**GIUSEPPE BENTONELLI,**

American tenor, is singing his 600th performance of opera in Italy at La Fenice, Venice. He will appear with Rosetta Pampanini of La Scala.



**ARTURO TOSCANINI**

aboard the SS. Bremen on its eastward passage, after completing the first portion of his New York season. (Photo by Richard Fleischhut.)



**VICTOR PRAHL,**

American baritone and coach, opened his La Tour Sebastian studio at Cagnes sur Mer, near Nice, with an exhibition of painting and sculpture by local artists. Among those exhibiting were (left to right, back row): Carlos Anderson, Elizabeth Fraser, Chari Feutsch, Marie Erdseik (Dutch pianist), Mme. Wally, Christine Chaplin, Takis Papos, Tisnelda Muller, Besche Antheil, Roswell Sanders; sitting, Gwenn le Gallienne, George Antheil (composer), Sandiagno Medine, Alexandre Beals, Maria Tesi, William O'Muloney and Mr. Prah.



**ERNEST HUTCHESON**

photographed during his recent recital for the children of the Neighborhood Music School. Mr. Hutcheson is particularly interested in this type of music promotion, and annually gives an informal and intimate program at one of New York's music settlement schools.

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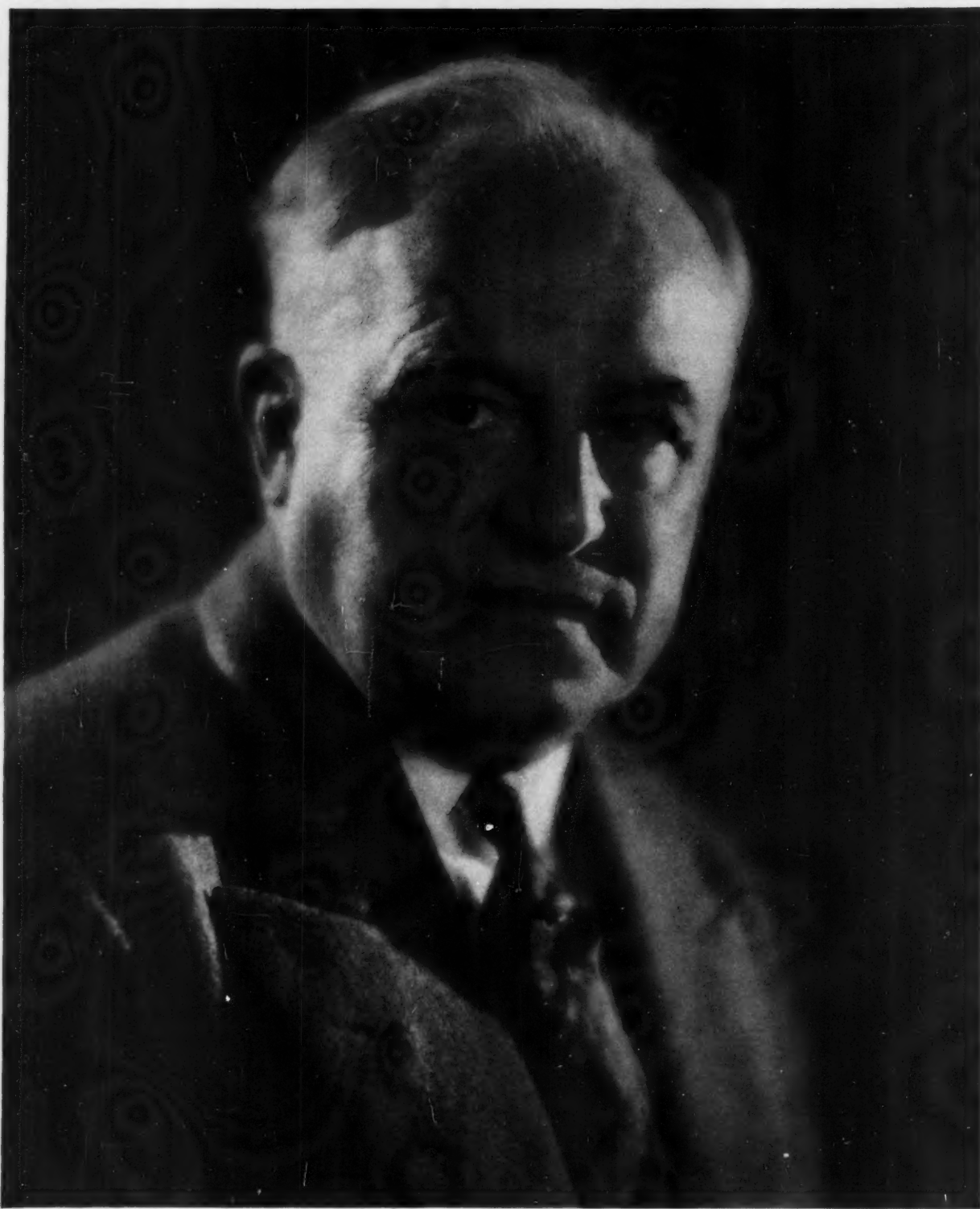


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